

Sets in Order

35¢

JANUARY
1962



FOUR GENTS STAR

The Official Magazine of SQUARE DANCING



RESOLVED:

In 1962 I'll treat myself
to a Sets in Order
Square Dance Vacation
at Asilomar

Ima D'anzer

*H*ere's one resolution you'll always want to keep. Never in all of your square dancing will you find a more rewarding, more relaxing, more down-right enjoyable vacation; no worries, no cares, no outside world—just a wonderland of square dancing to fill your fondest dreams. Ask any of your square dancing friends who have ever attended Asilomar—they'll tell you what a grand time they had. Then, plan to come and see for yourself!

There are three Asilomar sessions each year. A big week in the Winter (February 5-10, 1962), with a special week-end pleasure-packed vacation just preceeding (February 2-4, 1962). Then, in the summer, there's another week vacation (July 29 — August 3, 1962. Watch for an announcement on this in next month's Sets In Order).

Go ahead and check your new 1962 square dance calendar. If you're looking for a *ball* send for an application for the very next session. There's still some room in the February weekend vacation, but hurry. The big session (February 5-10 with the Lee Helsels, Manning and Nita Smith, the Bruce Johnsons and the Osgoods on the Staffulty) is filled and applications are being taken on a waiting-list basis only. It's best, perhaps, that you aim for the weekend (with the Helsels, Smiths and Osgoods). Don't wait another minute. Write for a brochure and application form.

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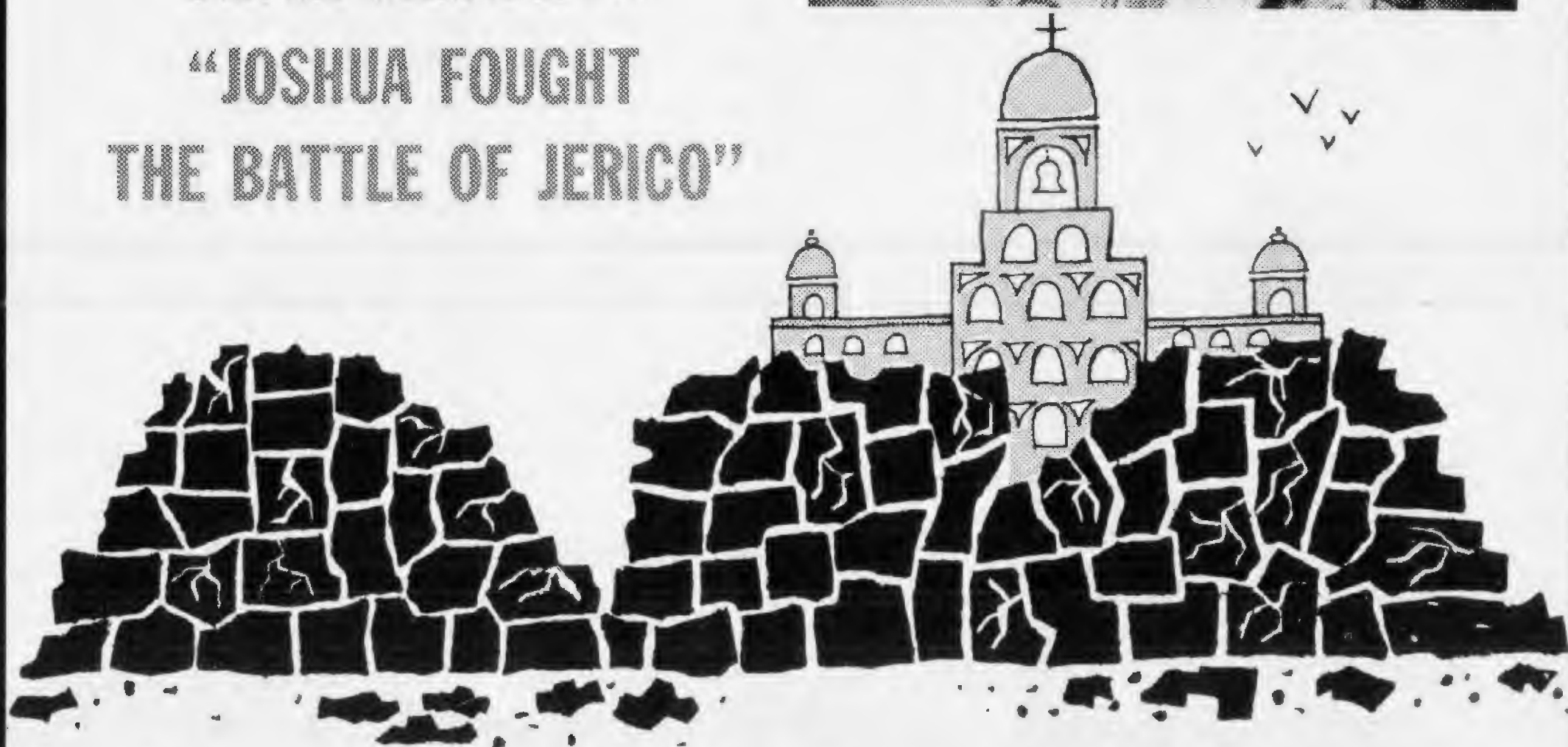
Dave Taylor

as the newest addition to our staff of recording artists. Living in Roseville, Michigan (of which Detroit is a suburb) Dave's well-deserved popularity is becoming wide spread throughout the middle west, east coast and southern states.

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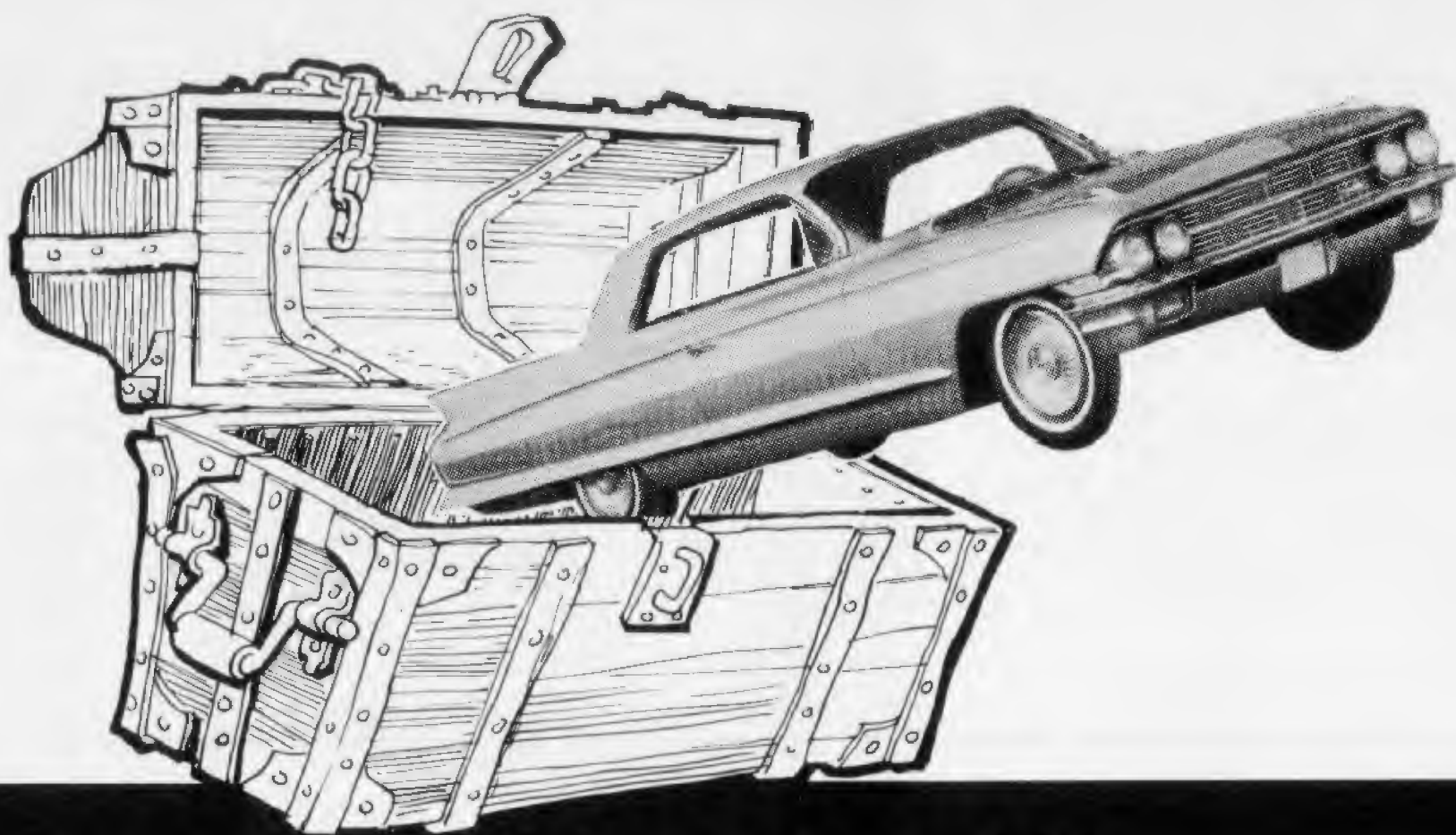


This is a jump-for-joy sort of dance that Dave rocks like a youngster on a pogo stick. His calling comes through crisp and clear, and loaded with the enthusiasm that every *good* caller feels for his work. The pace-setting PETE LOFTHOUSE Band belts out some music that means a full floor and nobody on base.



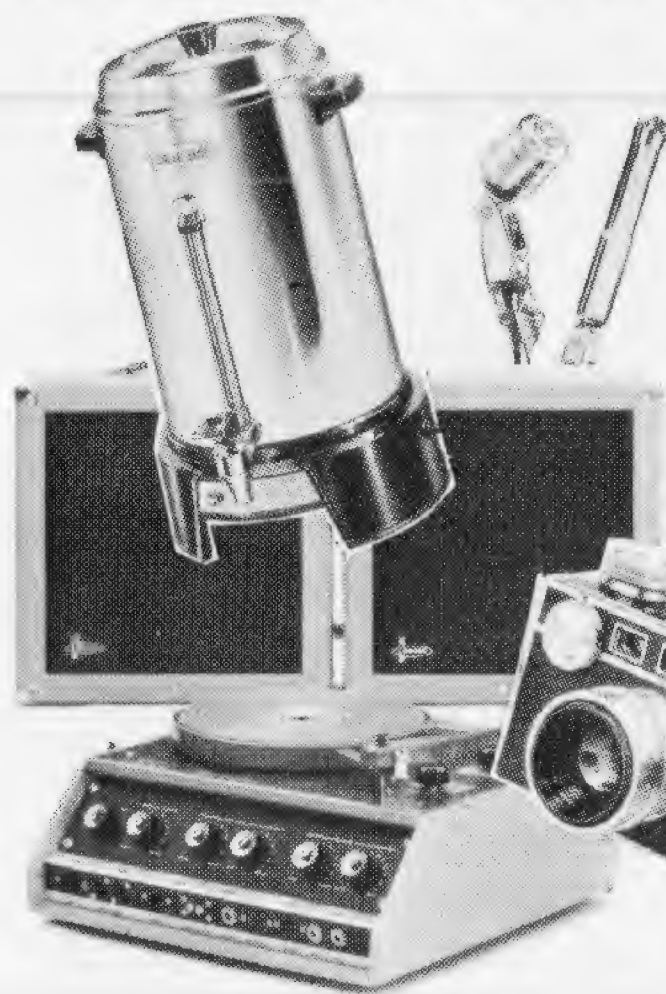
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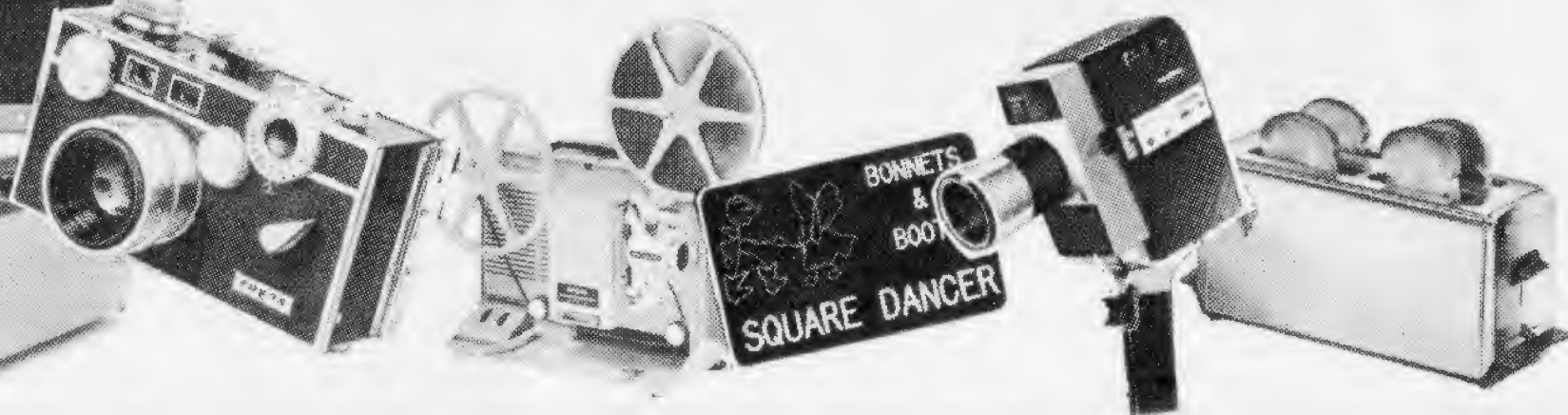
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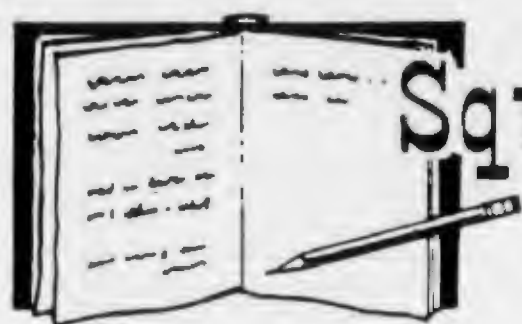
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WRITE TO: *Sets in Order* **PREMIUM PLAN**
462 NORTH ROBERTSON BLVD., LOS ANGELES 48, CALIFORNIA



Square Dance Date Book

- Jan. 7—Annual Twirlerama
McKown's Grove, Albany, N.Y.
- Jan. 13—Norton Boosters Guest Caller Dance
Norton Center, Ohio
- Jan. 18—Scioto Council Guest Caller Dance
Skate-A-Way, W. Chillicothe, O.
- Jan. 19—4th Annual Funstitute
Hellenic Memo. Bldg., Salt Lake City, Utah
- Jan. 19-21—14th Ann. Southern Ariz. Festival
Ramada Inn Ballroom, Tucson, Ariz.
- Jan. 20—Jamboree
Houston, Texas
- Jan. 20—TSDA Mid-Winter Jamboree
Harvest Club, Beaumont, Texas
- Jan. 21—Ventura Beaus & Belles Wntr. Roundup
Recreation Center Ventura, Calif.
- Jan. 21—South Coast Assn. Winter Hoedown
Retail Clerk's Union Hall, Buena Park, Calif.
- Jan. 26-27—9th Annual Chat-Choo-Choo
Memorial Audit., Chattanooga, Tenn.
- Jan. 26-27—9th Ann. Fiesta Imperial Valley
Assn. Nat'l Guard Armory, Calexico, Calif.
- Jan. 26-27—7th Ann. Mississippi Festival
Heidelberg Hotel, Jackson, Miss.
- Jan. 26-27—4th Ann. Square Dance Gambol
Munic. Audit., Panama City, Fla.
- Jan. 27—14th Ann. St. Paul Winter Carnival
Audit., St. Paul, Minn.
- Jan. 28—Annual March of Dimes Benefit Dance
Ranchland, Camp Hill, Pa.
- Jan. 28—Paws & Taws Winter Round-Up
Maurer's Pavilion, Bremerton, Wash.
- Feb. 4—Square Wheelers Guest Caller Dance
Governor's Hall, Sacramento, Calif.
- Feb. 15—Scioto Council Guest Caller Dance
Skate-A-Way, W. Chillicothe, O.
- Feb. 18—Convention Booster Dance
Bellevue Stratford Hotel, Philadelphia, Pa.
- Feb. 25—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- Feb. 25—Omaha Callers' Series Dance
Riverside Park, Omaha, Neb.
- Feb. 25—Pre-Convention Trail Dance
Wampler's Ballerena, Dayton, Ohio

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Hurrah for your printing Virginia Wolf's article, "Why a 'Club Outfit'?" Those are my sentiments *exactly*. She said *everything* just as I wish I could have summed it all up.

Keep up the good work with your fine magazine. My husband certainly finds lots of material for me to "re-type" for his square dance calling collection from your Workshop material.

Mrs. R. Biddlecome
Cardiff-by-the-Sea, Calif.

Dear Editor:

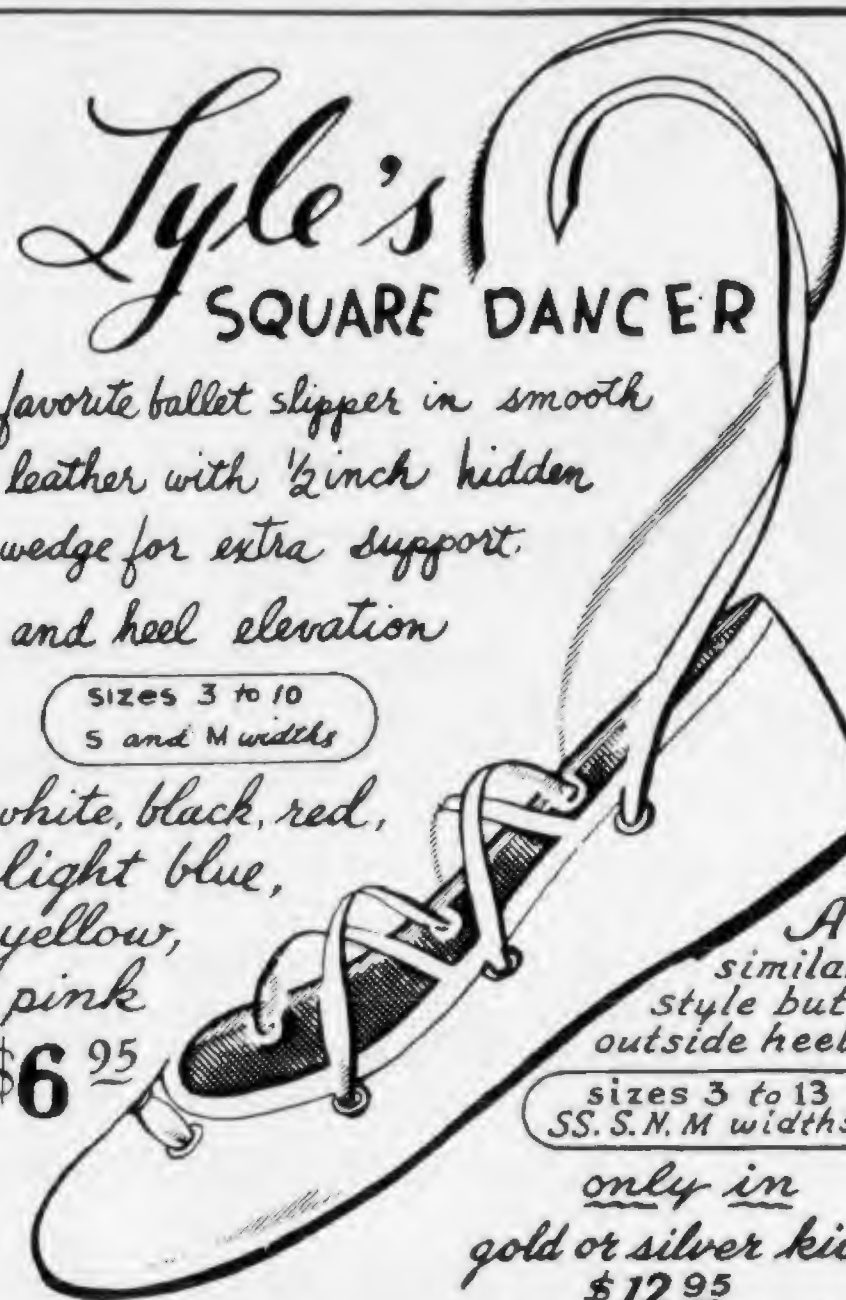
We enjoy Sets in Order so much. It is informative, instructive and we especially enjoy the biographies and the letters from the readers. We agree with those who feel that square dancing is becoming too much like a drill and is too fast, thus losing much of its charm, beauty and enjoyment...

Mrs. Walter Krogh
Port Jefferson Station, N.Y.

Dear Editor:

... Both of us have had years of dancing, cards, parties, bowling, etc. For us, a hobby must be more than a time-consuming activity. Square dancing is unique inasmuch as it requires skill and co-ordination. It is growing, changing, challenging, full of life and vigor. When it becomes static, like Latin, it will become a classic, stored in the archives, to study but not to use.

Square dancing is versatile. It can be slow for the passive and aged, elementary for the least skilled, graded upward as education is graded, until we reach the choreographers and callers, arranging an unlimited sequence of formations, blending, inventing, trying, discarding... Do you realize that with the normal growth of square dancing, if not retarded by certain individuals and groups that mistake a vocabulary growth with its synonyms (necessary for poetic and aesthetic qualities) for basics, that this hobby for millions will support
(Continued on Page 58)



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"WALTZ LOU ANN"

Here is an easy waltz routine by Norman and Louise Pewsey, creators of Nancy Waltz. The music has all the charm of old Vienna ("Say Love is Not But a Dream") and Prince Charming never waltzed so well. The newer dancers will like this one too.



SIO X3127 Walkin' to Missouri / Waltz Lou Ann



Bob Page

"SHEBOYGAN"

Dude Sibley, composer of the square dance "Sleepy Time Gal" has done it again. Here is a top-notch routine written to the tune "Mention My Name in Sheboygan." Bob Page of Hayward, California does an outstanding job of calling this one.

SIO F118, Flip instrumental with Bob Page

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AS I SEE IT

bob osgood

January 1962

DURING THESE PAST few months a good percentage of Sets in Order has been aimed particularly at the newer dancer. Those of you who are in square dance classes in different parts of the country today share something in common with hundreds of thousands of Americans in every one of the fifty states, in all of the Canadian Provinces and in almost fifty countries overseas.

Once your *learning* days are completed, you will find the welcome mat out for you wherever you go. One thing that you will discover for yourself in the months and years ahead is the fun of taking a square dance vacation. Actually, you don't have to do a great deal to change your present vacation plans. Just do a little checking before you go to see where some of the big festivals, vacation institute camps and special square dance events are being held. Then try, if you can, to work your vacation plans around these particular dates and places.

You can check the calendar each month in Sets in Order to find out where some of the truly big events are taking place, and, when it's necessary, write ahead in order to get tickets. Of course, this is not always required. In the case of square dance camps and vacation institutes, however, where a limited amount of room is available, it is necessary to get an application form, fill it out, and be accepted before the camp begins.

When traveling across the country, one of the greatest pleasures comes with visiting square dance clubs in the various cities and towns through which you pass. If you know ahead of time, you can write to dancers to be sure of making the stop on the regular meeting night of a particular square dance group. A square dance directory, put out by some folks in St. Louis, Missouri, is available. You can write to National Dancers Service, Inc., 5808 Lansdowne Ave., St. Louis 9.

Local square dance magazines and Sets in Order are also a good source for getting names of references in planning your square dance trips. Many times, however, you will find yourself unexpectedly in a particular city and without the knowledge of just who might be a square dancer in the town. A 'phone call to the local Parks and Recreation Department, a few questions around gas stations or even to policemen in the area may put you in touch with the local club.

You'll find square dance visiting can be a great deal of fun. Perhaps later this year you will make your holiday a square dance vacation.

Public Relations at Work

RESULTING from the National Convention held in Detroit last summer, Detroit television station WWJ-TV last October started a weekly Saturday evening hour-long square dance show which has been meeting with a great deal of favorable reaction. Detroit papers, including a full double spread story in a Sunday supplement, have been giving many valuable inches of square dancing publicity. As a result, Detroit should very definitely enjoy a sharp increase in new class interest in coming months.

Beer companies, again attracted by the colorful appeal of square dancing, recently released a multi-thousand dollar promotional campaign tied in with square dancing. This time the company was Olympia Beer of Olympia, Washington. Soon after full page colorful ads hit local newspapers and full twenty-four sheet billboards were scattered across the countryside, square dancers descended on the advertising agencies and home offices of the Olympia people with loud complaints. Too late, perhaps to stop the advertising, the square dancers were at least able to impress upon the brewers that square dancing and the bottled product weren't *exactly* the most suitable companions. As a result, the most recent ads coming from this particular concern were accompanied by

a special paragraph to the effect that the best time for the use of their product was *after the dancing was all over*.

As We See It

Observation: Because of its colorful and wholesome aspects, it is quite conceivable that square dancing will continue to play a part in future advertising campaigns for many types of products, including beer, so we should not be too surprised if other beer companies tie square dancing in with their advertising campaigns.

Suggestion: Because it is often too late to do any good once organizations have committed themselves to hundreds of thousands of dollars worth of advertising and because these organizations are very mindful of public opinion and of maintaining a high standard of public relations, it might become a good project for various square dance associations to contact advertising agencies and brewers in their various areas *before* the need actually arises, and acquaint them with the nature and scope of square dancing. The result of a little well-timed planning of this type could mean a great service not only to the future of square dancing but could save these business people a great deal of embarrassment and expense.

Hot Time in the Old Town Tonight

IT DOESN'T APPEAR that we'll have an opportunity to write individual letters to all you nice folks who inquired after our safety during the recent fires we've been having out here in the hills above Hollywood. Perhaps this will bring you all up to date and let you know that the fire missed our place by about the distance of three football fields.

When one of these brush fires starts, it's hard to tell just what direction it will take or how fast it will cover the ground. In this most recent holocaust the brush was so tinder dry that the fire generated a regular fire storm and would leap several hundred feet at a time in covering the canyon areas.

Incidentally, Becky, the girls and I live on a street called Hutton Drive that branches off of Benedict Canyon. At one time during the fire, flames, encouraged by fifty-mile-an-hour winds, jumped from Beverly Glen, our next neighboring canyon to the west, and began menacing our street. A shift in wind, for one thing, and quick action on the part of the airplane crews that manned the giant bombers loaded with

borate solution, for another, stopped this one fire before it had too much of a chance to do any damage. As a consequence, Benedict Canyon lost no homes and only a small amount of land covering.

All during that Monday of the fire, as we looked out in a westerly direction from the house, we could see flames and huge clouds of dense black smoke. Civil defense radio had our whole neighborhood alerted and ready for evacuation and this, of course, always brings up a problem. When you can take only so little away, what do you try to save? Shelf after shelf of old 78 rpm phonograph records that make up our rather large collection of some fifty years of recorded square dancing would have been virtually impossible to move. File drawer after file drawer of square dance research material, bookshelves loaded with our square dance library, picture files, public address equipment, square dance clothing — probably little, if any, could have been saved if we had had to pull out in a hurry.

This, of course, is all *just supposin'* talk. Fortunately for us, it wasn't necessary to move anything but we do want to thank you so much for your interest and concern.

The Menace of Overselling

LETTERS FROM ALL PARTS of the square dance world provide the ideas and fuel for many of these little chats in "As I See It." Recently, we've received several along the same vein, "What does a square dance group hope to accomplish by overselling a big dance?"

There are a number of things that determine the size of any square dance event. Primarily, of course, it needs to be based on an intelligent analysis of the room required for comfortable dancing. If a hall will hold only fifteen squares comfortably, that should, of course, be the limit to the number of tickets sold for a square dancing event. "But," you might say, "there are so many more who would like to attend our dance." If this is the case and you want a truly big dance, then by all means line up a hall that has adequate space.

Of course it may not always be as easy as that and we sometimes have to do what is most nearly possible under given circumstances for a particular situation. The bad public relations created by a group of square dancers who oversell the capacity of their hall for a special

dance is often irreparable. One incident recently brought to our attention was the case of an anniversary party put on by a square dance club who had rented a very fine hall which could quite adequately hold twenty-five squares of dancers. Evidently an unlimited number of tickets were printed and because of the beautiful hall, the outstanding callers featured on the program and a number of other attractions, ninety squares of dancers showed up. As a result, the event was ruinous to the club's reputation. The majority of the dancers left quite early in disgust. Only those who stayed to the very end were able to enjoy the dancing to any reasonable degree. There is justification for believing that in future parties it will be most difficult for this club to encourage any of these same people to attend.

What prompts a group to oversell? Often it is simply a lack of complete planning. Too often, the fear of not making enough money to pay the expenses impels those in charge to "sell a few more" in order to be sure. Frequently, however, a group may feel that the "special dance" is an ideal way to augment the club's treasury. As a matter of fact, one club we know made enough profit from its one big dance to send the entire club on a weekend bus vacation trip without charge to the members. While this may sound like an intelligent way of spending a club's excess funds, the group could undoubtedly have done more to help its own standing in its square dance community by simply "breaking even" while putting on a less ambitious party where *everyone* would have been able to enjoy himself to the fullest.

The average square takes from one hundred square feet (ten feet by ten feet) to one hundred and forty-four square feet (twelve feet by twelve feet). If you are sincerely interested in what others in the area may think of your club, consider limiting the size of your next big dance to the space available for the comfort of everyone.

A Matter of Patter

ONE OF THE GREATEST changes in square dancing over recent years has occurred in the *sound* of calling. If you dig out an old square dance record or two and listen carefully, you're almost certain to make one big comparison. The old time patter call, while

sometimes less complicated, is often much more colorful than today's steady flow of necessary directional commanding. Phrases like "Here we go with the little red wagon, hind wheel broke and the axle draggin'" just don't show up in *today's* patter.

Gone completely from the scene are bits like "roll the hoop, ball the jack, meet your honey and turn right back," "big pig rootin' out a little tater row, Granny, will your dog bite, no, chile, no," and "meet your honey, pat her on the head, if she don't like biscuits, feed her corn bread."

Of course, many of the bits of patter disappeared with the elimination of some of the old standard dance patterns from the scene. Some calls like the last mentioned actually had reference to styles of dancing that could be followed by the old-timers who were "in the know." As we learn from the old-timer, there used to be several types of swings but two predominated. If you were the friendly type and no one seemed to object, you'd find the "biscuit" swing — a regular, fairly close-contact waist swing — by far the most enjoyable. If, however, you were a stranger in town or the young lady's stern parents were looking on from the sidelines, you might find it more judicious to resort to a "cornbread"—two hands fully extended for the grip — swing.

Perhaps these days are gone forever but the original cartoon sent to us by Max McGill of Kamas, Washington, reminds us of one "... go right and left 'til you meet your maid, kick her in the shin, and promenade."

IT'S WHAT THE CALLER SAID



Frequently Sets in Order has been asked to develop a code of ethics for square dancers to be used as a measuring stick in the future development of this activity. Because of the folk-nature of square dancing and because a code of ethics often sounds like a set of hard and fast rules, we would like to present instead this little pledge which, by its very nature, puts the responsibility of square dancing's future squarely on the shoulder of every dancer—right where it belongs.

THE SQUARE DANCER'S PLEDGE

WITH ALL MY ABILITY I will do my best to help keep square dancing the enjoyable, wholesome, friendly and inspiring activity I know it to be. This I pledge in the sincere desire that it may grow naturally and unexploited in the coming years and be available to all those who seek the opportunity for friendship, fun and harmony — through square dancing.

One time, not so long ago, Sets in Order published these lines about a square dancer. They are reprinted here in answer to a number of requests and because they seemed to belong as a part of indoctrination.

WHO IS A SQUARE DANCER?

Is he young . . . or is he old? Is he tall or short? . . . Have you ever really noticed? Is he the corner grocer or the engineer deeply involved in the next space flight? Does he belong to the church you attend? Did he vote for your candidate? You say, "I don't know," and what you mean is that it doesn't matter. Well then — what does matter? And who is he?

He's that hand — stretched out in friendship to you. He's that friendly smile — encouraging you on. He's that link that makes a square of dancers complete. He's a part of that class you started with. He's a part of that club you've danced with all these years. He's a part of that group of friends who travel together to festivals. He's the joy — the rhythm — the love that makes square dancing.

Who then is a square dancer? Look closely — for he is the most important part of square dancing — YOU.

Becky Osgood

SOME QUESTIONS & ANSWERS ON THE MECHANICS of SQUARE DANCING

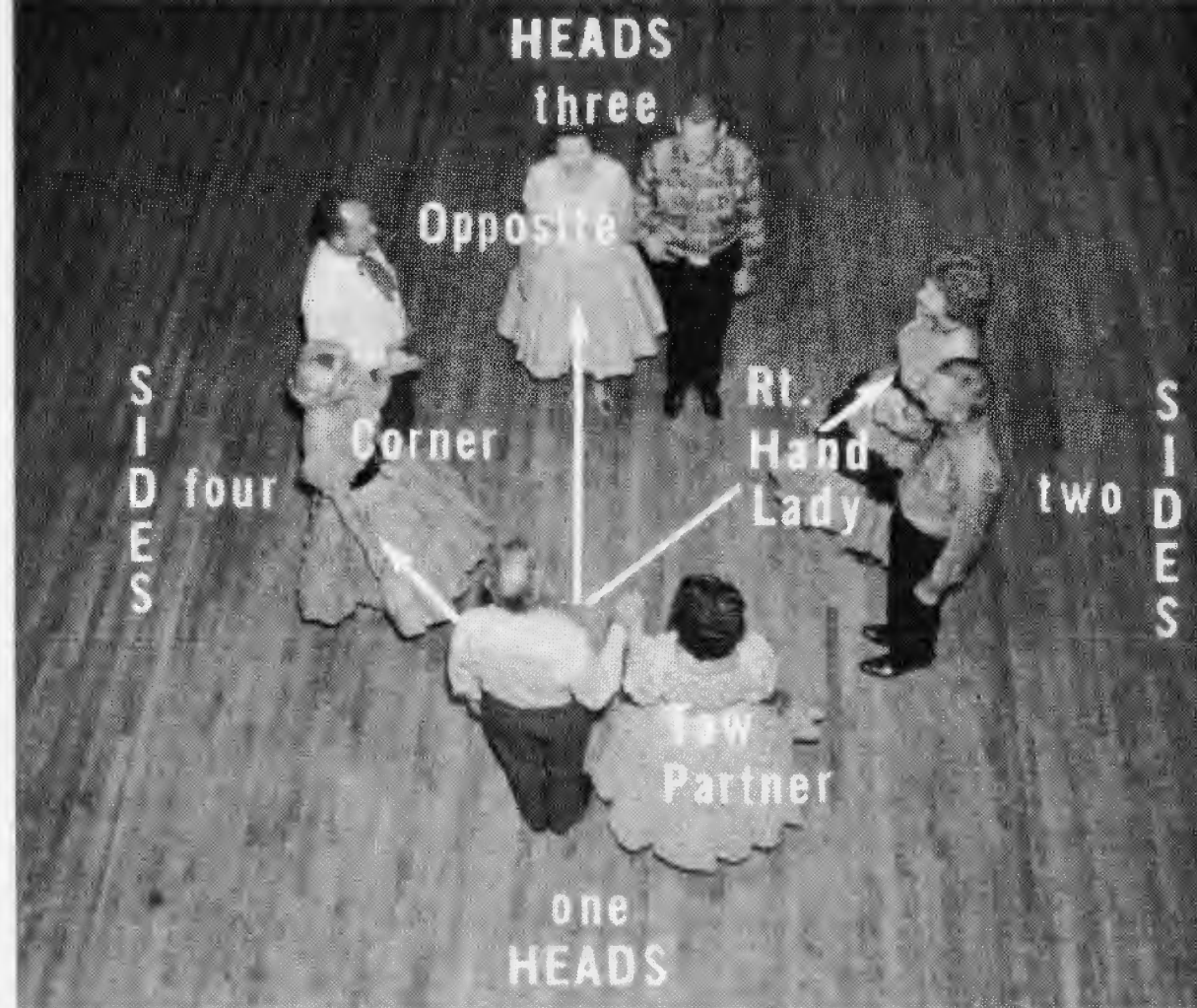
WHICH WAY DO I GO? As a general rule, you can depend upon your caller for clear instructions and directions as to just where you should go in the square. Naturally the basics you have learned will indicate direction but there are other plain-language calls that will become familiar.

How far do I go? It's important to understand that each basic movement only takes you so far and you will depend on the next call to give you further instructions as to the direction and distance you are to travel. Each call takes you to the limits of its authority, then leaves you to be picked up by the next call in an ever-moving relay. For this reason, it's important to know just how far any given call will take you and then to remain sufficiently behind the caller so that you won't be forced to stop and wait, or, more dangerous still, won't be tempted to anticipate the next call.

What foot do I start on? One of the most important jobs a caller faces is to get *all of you* (not just your feet) from one spot to another. Footwork in square dancing is not as exact as it is in round dancing. However, in some types of squares and quadrilles, knowing which foot to start on has its importance. As you learn to dance you will find that you will be moving out on the correct foot and if a particular movement seems awkward to you, perhaps it will become more comfortable if you start out on the opposite foot. This will come in time.

I always seem to be slow — *how do I speed up my dancing* in the square? If you're moving with the beat of the music, chances are you're not moving too slowly. Perhaps you're just moving too far to get to the required spot in the amount of time allotted. When you promenade, try promenading close to the center of the square. Instead of taking long steps take shorter steps and you'll find that it does make a difference. A great many problems come from allowing the square to get too large. A compact square usually requires far fewer steps to move in than does the larger, spread out square.

Here's a good rule on the size of a square. If each person in the square will hook near



To realize your relationship to the others in the square, put yourself in the place of man number 1. Your corner is the person to your left. Your opposite is the person across the set from you. Your right hand lady would be that lady ahead or counter-clockwise from where you are at the time of a given call. The head couples are always 1 and 3. The sides are always 2 and 4. Active couples are those who have been designated by the caller to do a particular figure at a given time.

elbows with his partner (man's right, lady's left) and then stick his free arm (man's left, lady's right) directly out to the side from his shoulders (not diagonally slanted forward or back) so that his fingertips barely touch the fingertips of his corner, then the square is a fairly comfortable size for dancing.

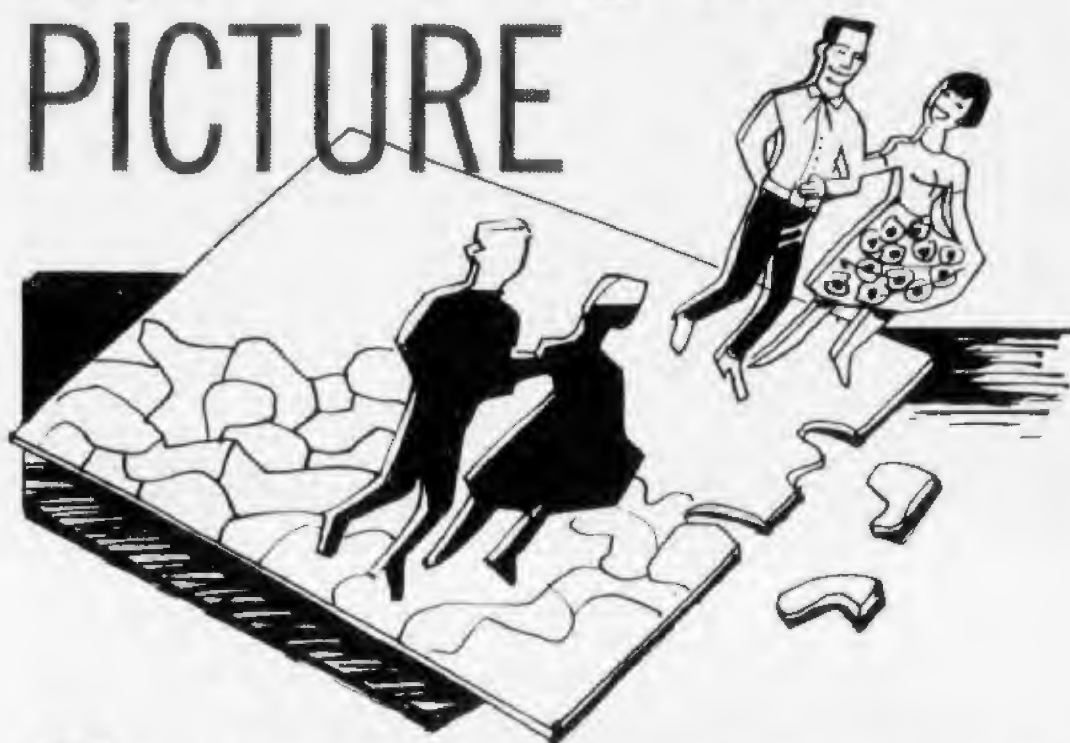
Often when the timing of the calling and the space available in the hall allows it, your square may extend itself a little. When dancing under crowded conditions, you'll find that your circling and star figures and promenades will have to be pulled in fairly tightly to the center of the square area. Also, when dancing under crowded conditions, you will notice many rules of courtesy apply themselves, for you will often be practically touching back to back with couples in the next set and will have to be thinking of their safety and comfort as well as your own.

Who is my partner? In the case of a man, your partner is always the person to your right at the time of a given call. During the course of one square, your partner will change many times but this is something that you can get used to. Unless otherwise indicated by the call, the man will always return to his original home or starting position. The girls will accompany the man they are with at the time.

Remember, *calls are always directed to the man*, unless "ladies" are especially designated.

WHERE YOU FIT INTO THE PICTURE

SQUARE DANCE



THE LEADING sports magazine of the United States one time said that there are an estimated 30,000,000 people in square dancing today. If this is the case, just where do these different people fit into the square dance picture?

The nodding acquaintance. It's possible that at least one out of every ten persons in the United States has been exposed to square dancing in one form or another. To the great majority, unfortunately, the name square dancing is synonymous with barn dancing or western dancing or some form other than the square dance as its true advocates recognize it.

Aside from these great numbers of people who have been "exposed" to square dancing in one form or another, there is a smaller group, perhaps in the hundreds of thousands, who have actually become followers of this "sport." Depending on their enthusiasm and the amount of time they have spent in the activity, you will find them usually in one of the following categories.

Class member. The open door to the vast wonderland of square dancing, the class is one of the big elements that makes today's square dance considerably different from the square dance traditionally enjoyed in grandmother's day. Here in the class the spirit of the activity as well as the mechanics of square dancing are taught. Class days are often the most enjoyable days in square dancing for "discovering" the sheer joy of moving to music in reaction to the caller's call can be quite a revelation to an indi-

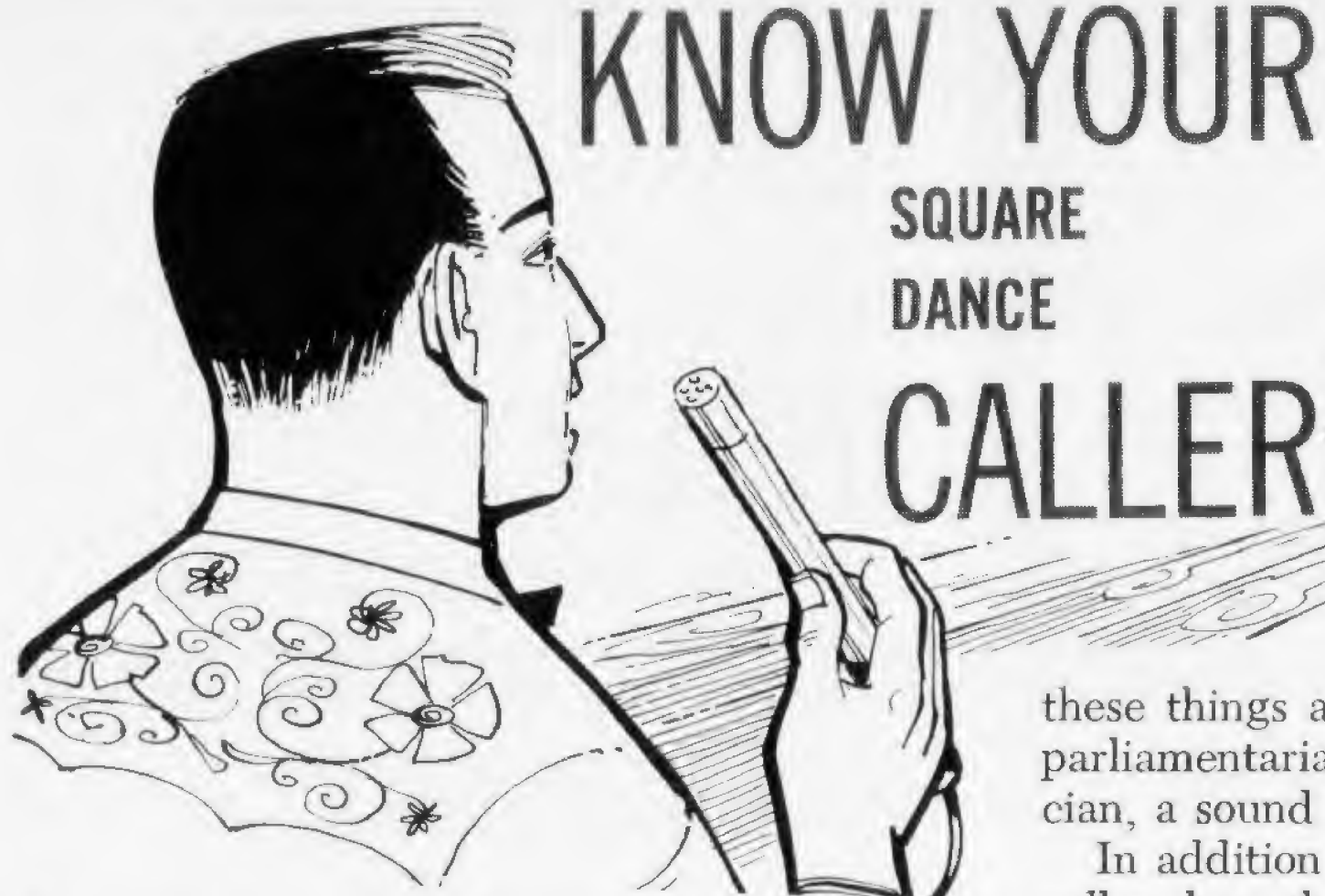
vidual who has never been exposed to something of this nature before. The class plays a fundamental and vital part in the square dance activity.

The square dance club is the heart of the square dancing activity. Large or small, open to the general public or closed to the number of members who can comfortably fit into a given hall, the square dance club should embody the spirit of friendliness and the ideals of comfortable dancing. The club member is the next step up from the class member. Now that he has learned to dance automatically, he contributes something to square dancing by the very nature of his enthusiasm, his respect for the activity, and his regular attendance at club functions.

It's quite possible for an enthusiastic square dancer to "burn himself out" early in the game by trying to dance too much. Over a period of time it has been discovered that the most enduring square dancers are those who have continued non-square dancing activities, as well.

Often an enthusiastic square dancer will find wonderful opportunities to devote additional time and effort as a club officer, to the promotion of square dancing at the club level. Occasionally, as time permits, he may find himself even further involved with square dance activities at an association or federation level. As long as his square dancing does not give way completely to the business end of conducting the square dance operation, these activities are fine. All too often an enthusiast who has come into the square dance picture primarily because of the dancing, find himself virtually in a non-dancing capacity, with so many responsibilities that his actual dancing has all but disappeared. This isn't good.

The (semi) professional square dancer. A person can very easily become what is known as a professional in the square dancing activity, not so much based on whether he's paid or not, but rather on how much non-dancing time is spent on the activity. An enthusiastic square dancer may one day find himself in a position of teaching others to square dance. From this it is a logical step into the calling and teaching category. There is a great pleasure in watching newcomers as they discover the sense of satisfaction that comes with learning how to be a square dancer. Once a person has crossed the border from *dancer* to *caller* he often finds it a difficult and sometimes impossible path to retrace.



KNOW YOUR SQUARE DANCE CALLER



As you may have discovered by now, the square dance caller occupies a position of some responsibility in the ever-growing square dance picture. The caller should, first of all, be a teacher. More than that, he is the "quarter-back" in the square dancing team. Just as the pivotal person in the football team must be able to call intelligent signals, the caller must be able to direct a floor of dancers wisely through movements that fit their particular degree of ability.

A caller is continually teaching. To fill this capacity capably he must have infinite patience and should be extremely well informed on all facets of the square dancing picture. A caller needs to possess a good personality and he must have a love for the activity and for people in general.

If you ever stop to write down all of the attributes of an adequate caller, you'll find the list will run for many pages. A few of his talents, however, are quite obvious. He must be an organizer in the sense of creating new classes and contributing to the ideas of dancers who wish to form new clubs. He must be a publicity director in that he needs to tell others of the formation of new clubs and classes. He needs a knowledge of public relations as does anyone working with many people. He must be a counsellor and advisor helping those who need particular assistance in their square dancing. He must be a diplomat, hoping to handle delicate problems without losing any of his dancers. He must be a master of ceremonies, sensing just when the dancers need a lift or when they want to relax. Yes, he must be all of

these things and he must be a mind reader, a parliamentarian, a first-aid expert, an electrician, a sound expert, and even a janitor.

In addition to having the desire to call, your caller has the responsibility of representing square dancing in its proper light to you and the other dancers in your group. Chances are he's calling more than just once or twice a month and some callers find as they're in the activity a number of years that they have little time, if any, at home with their families. Your caller has invested not only time and energy in the activity but in addition has invested quite a bit of money in his public address system, his microphones, and in the constantly growing collection of phonograph records. You'll find that he subscribes to at least one square dance publication and perhaps several square dance caller services. When he can, he attends square dance institutes in various parts of the country so that he can keep pace with the ever-changing square dance picture.

Your caller and your *caller's wife* play a big part in this activity. If you don't already know them well, get acquainted. They will add so greatly to your appreciation of square dancing.



HERE ARE SOME POINTS TO PONDER



AVOID THIS TROUBLE SPOT

THE "KILLER" in so many different types of activities is also a menace in square dancing.

BEWARE OF CLIQUES

Webster says: a *clique* is an exclusive or clannish set. If it is exclusive, it must exclude somebody or perhaps even a lot of somebodies. Square dancing's value is its inclusive, not exclusive, features. As one friend told us, "You go to a square dance knowing no one and you come away with dozens of new friends." What other activity exists today that can have this statement made concerning it?

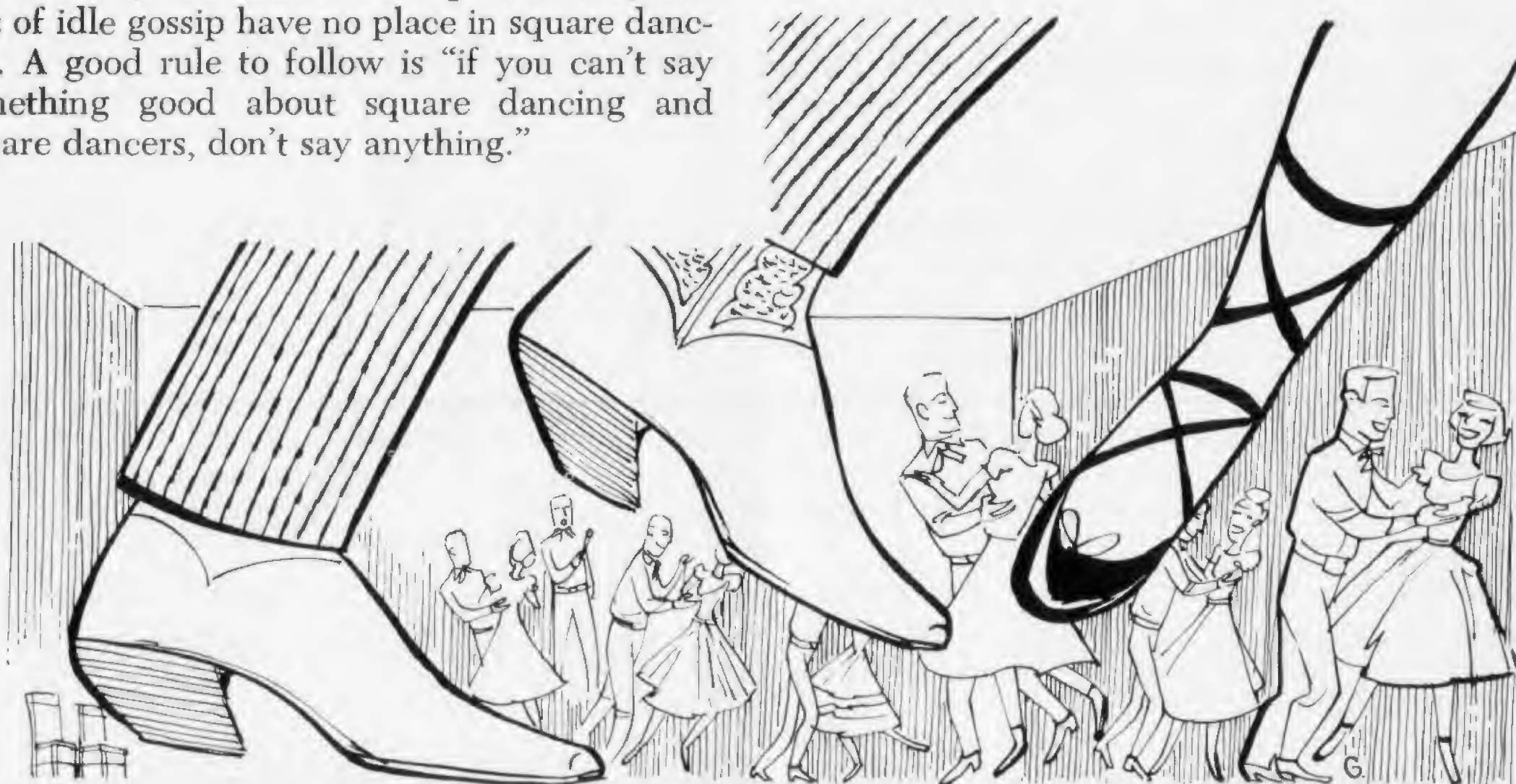
How do cliques get started? Lots of times it's an innocent desire to dance with some particular friends. Sometimes unconsciously such a gathering will have the effect of leaving someone else out. Hurt feelings can sometimes lead to drop-outs.

The true spirit of square dancing is best exemplified in constant mixing within a group. The most successful square dance clubs are those where the members voluntarily mix among themselves. In groups such as this it is seldom

A WORLD OF ITS OWN

AS YOU COME into closer contact with square dancing, you will realize that here for the brief time you spend with your friends each week, very little matters other than the immediate activity at hand. What you did during the day, the concerns that face you in the coming week, the problems with the household, all of these disappear as you concentrate on the calls and as you enjoy your friends in square dancing. The fact that your friends are sincerely interested in doing their part in making the dancing successful is of the greatest importance.

What religion they follow, how their political beliefs lean, facts about their private life, and bits of idle gossip have no place in square dancing. A good rule to follow is "if you can't say something good about square dancing and square dancers, don't say anything."



necessary for a caller to use mixers for the dancers themselves have discovered the real value of knowing, enjoying and dancing with as many of their fellow members as they possibly can during the course of an evening.

A SENSE OF VALUE

IN MANY ACTIVITIES it becomes necessary to classify oneself as an amateur or a professional, as a duffer or an expert, as a novice or as one who is at the top of the ladder.

During the last decade, square dancers have gone through various phases. At one time they would classify themselves as beginners, intermediates or advanced dancers. Then later on the system changed and dancers were either referred to as being low level or high level.

The one big fallacy in classifying dancers in this way is that each area is different. As a matter of fact, divisions *within* areas are seldom the same and a person who might be considered *high level* at one dance could very easily be intermediate or even low level in another. For instance, your group may have been dancing for four months and you may have an occasion to visit a beginner group with folks who have only been at it for three or four lessons. To them, of course, you are extremely high level. But then, on the other hand, perhaps you visit a group that has been in existence for three, four or five years or more and you find to your dismay that there are not only many figures and basics new to you but that the effortless manner in which the dancers move, the friendly atmosphere of the gathering and other significant points put them at a level far above that to which you consider yourself to belong. The only true evaluation is that you are either learning, indicated by the fact that you have to think with each new command "which is my left hand, which is my right," and you still have an incomplete vocabulary, or that you are reacting automatically to each command of the caller.

As you are in this activity long enough you begin to react spontaneously and you begin to adjust to situations without delay and to recover from errors without panicking. Then, and only then, you reach the point you have been aiming for. From the mechanics standpoint, at least, *you are a square dancer*.



What Are They Dancing?

In accordance with our custom each January, we are presenting on these pages a wide range look at what's being danced in square dance halls nationally. These are sample programs as actually danced in a variety of locations. Round dances are indented.



Wheaton, Md.—Swinging Eights—7 years old—8 squares—Caller, Paul Hartman

Woman in Love
Wild Geese
Piano Roll Blues
Wild Ducks
Row, Row, Row

Teacup Chain
Say Si Si
Wrap-Around Hash
Everybody Loves a Lover
Squirrel Cage

That Old Bilbao Moon
Treck Tracker
Ragtime Piano
Square Thru/Star Thru Hash
(No rounds danced at this club)

Omaha, Nebr.—Fairs and Squares Club—10 years old—13 squares—Caller, Glenn Lapham

Warmer Up Hash
Dollar Down, Dollar a Week
Left Footers' One Step
Blackout/Ultimatum
Ragtime Piano
Shortcake
Single Wheel

Wild Over You
Square Thru Dixie
Wheels
Jingle Bell Rock
Mountain Dew
Big Daddy
Bye Bye Blues

Four Flush/No Wheel & Deal
Heart of Gold
Lady Be Good
Thirty-three/Yellow Rocker
Swanee
Goodnight Waltz

Camp Hill, Pa.—Rancheros—2½ years old—5 squares—Caller, Tom Hoffman

Bumperoo/Substitute (Workshop)
Makin' Whoopee
Sweet Georgia Brown
Patter and Hash (Miscell.)
Cross Over the Bridge
Lonesome Mama Blues
Wheel & Deal Hash
North to Alaska
Bye Bye Blues

Folding Trio
Sugar Blues
Our Love Song
Patter and Hash
Ragtime Piano
Clarinet Capers
Fold the Line Hash
Wheels Square
Kon Tiki

Patter and Hash
Steel Drivin' Man
Love Me
Arkansas Tourist
Big Daddy
Shortcake
Boy and a Boy
Marina

Pueblo, Colo.—Prairie Dusters Club—5 years old—20 squares—Caller, Al Horn

Warmer Upper
Puttin' on the Style
Shortcake
Wagon Train
Big Daddy
Happy Pair/Gadabout

Dumbarton Drums
Pigtails and Ribbons
Kon Tiki/Happy Polka
Grand March
Inside Outside 4
Worried Man

Bye Bye Blues
Let the Hammer Down
Everybody's Somebody's Fool
Marcheta
Hillbilly Fever
Kingston Town
Goodnight Waltz (Salty Dog Rag!)

Albuquerque, N.M.—Shooting Stars—2 years old—8 squares—Caller, Bob Stockett

Dimishing Star	Double Pass Thru	Portland All 8 Chain
Kingston Town	Ragtime Piano	Fireball Mail
Dreams of Happiness	Sleepy Time Gal	Our Love Song
Lazy H	Bend the Gnat	Grand Trail
Woman in Love	Slaunch to Donegal	Marina
King of the Mountain	It Had to be You	Navajo Trail
Crosstrailed	Easy Divide	Hawaiian Delight
Sugar Blues	Big Daddy	Please Don't Talk About Me
Bye Bye Blues	Mickey	Manning's Mixer

Ogden, Utah—Whitney Whirlers—10 years old—15 squares—Caller, Drew Whitney

Lady be Good	Until We Waltz Again	When Lights are Low
Warm Up Hash	Livin' High	Everybody Loves a Lover
Sigh 'n' Cry	Whirlwind Reel	Dizzy Line Stars & Thars
Star Thru Hash	Peg O' My Heart	Happy Pair
Happy Pair	(Interm) Dixie Star Thru	Cross Over the Bridge
Star Crazy	Drifting Squares	Fast Razzle Dazzle Hash
Fond Affection	Marina	Sugar Blues
Dixie Chain Hash	Our Love Song	Remember When Waltz

Dearborn, Mich.—Merry Mixers—11 years old—10 squares—Caller, Vern Smith

Open Hash	Wheel and Deal Hash/Riptide	Gamblers Delight/Shake Dice
Just the Same	and Ebbside	Billy
Lady Be Good/Until We Waltz	Bill Bailey	Very Chic/Judy Lynn Waltz
Daydreaming/Durnit	Deep Purple (Teach)	Lines Divide/Illegit. Chain
Somebody's Pushing	Single Wheels/Columbus Goof	Vern's Wooden Heart
Sleepy Time Gal/White Dove	Be Happy	Lonesome Mama/Medley $\frac{3}{4}$ Time
	Kon Tiki/Silk and Satin	Stealing Kisses/Fond Affection

Winston-Salem, N.C.—Happy Hoppers—15 months old—5 squares—Caller, Johnny McBride

Two Timing Gal	Pea Picking Heart	Somebody Else's Date
Fold the Line	Eight Chain Thru	Angry
Old Fashioned Love	Chinatown	Happy Waltz
Swing Her Easy	Hindustan	Grand Sashay
Quarter In, Out Hash	Swing Your Baby	Bye Bye Blues
Wheel and Deal Stuff	Ends Star Thru	Home Town
Tea Cup Chain	Substitute Stuff	Waltz Duet
Don't Talk About Me	Pass the Buck, Doe	Drifting Farther Apart
Second Fling	Big Daddy	Square Thru Stuff
Ragtime Piano	Wheel Cross	Mickey

Yorba Linda, Calif.—Los Amigos Club—11 years old—9 squares—Caller, Max Normando

Square Thrus/Trailing Star	Swanee	Doodley-Doo (Mixer)
Ragtime Piano	Silk and Satin	Mission Mess/Echo
Clarinet Capers	Crash/Headache/Corner Line	Stealing Kisses
Low Voltage/Ark. Trav. Mo. Style	Hoop-de-Doo Polka Square	Waltz Caress
Sally	King of the Mountain	Treck Tracker/If You can
Wabash Brush	Hodges Podge/Glup	Fond Affection
Byitt/Dippy Dee	Million Dollar Smile	Sleepy Time Gal



By Terry Golden, Colorado Springs, Colorado

WE'VE TAKEN A POKE at California, Texas, Kansas, and probably a few other states; so here's a whack at South Dakota. Dreary the Black Hills may be, but I think they're beautiful. And to the flatlander who's seen nothing but the plains for a while, they must look like pretty impressive mountains. Harney's Peak, the highest point, is the highest point in the US east of the Rockies. Something like 7,000 feet above sea level.

The early day railroad promoters lured the suckers and the hopeful with stirring tales of the lush beauty, the year-around lovely climate, the ease of living, (rather like the tales of the South Sea Islands), and then when the victims had bought their tickets and were ultimately dumped in the barren midst of the sea of grass, they realized they had been hooked and that the land of promise was a land of no return. Poor to start with, they were broke now, with nothing to do but break the sod and get to work. This made the towns and the commerce that gave the railroads a good start. A good start, that is, now that they had been given half the land already.

Just what Cheyenne, ("where the blue waters roll"), had to do with things, I don't quite grasp. but as to Gold in the Black Hills, the Home-

stake mine at Lead, (pronounced Leed, not Led), is, I believe the richest gold mine in terms of total production in this hemisphere, and, as far as I know, is still operating. That's more than we can say for Cripple Creek. Today's edition of the local Surprise says the last of the big mines at Cripple Creek will close the end of this year, unless the price of gold doubles.

By the way, I think one of our Colorado narrow gauge railroads has been spirited out of state by some despicable conspiracy, and taken to the no longer dreary Black Hills as a tourist attraction. And I think the rascallions at Knott's Berry Farm got away with another.

THE DREARY BLACK HILLS

Chorus:

Don't go away, stay at home if you can,
Stay away from that City, they call it Cheyenne,
Where the blue waters roll, and Comanche Bill

(Some versions say, for the third line, "for Big Wallipe or Comanche Bill," or most any other Indian chief of note. The Comanches were a far-ranging tribe, but they were definitely away from home base when they got that far north).

Will lift up your hair on the Dreary Black Hills.
(or, "take off your scalp.")

The Roundhouse at Cheyenne is filled every night
With bums and loafers of most every plight.
On their backs are no clothes, in their pockets no
bills.
Each day they keep starting for the Dreary Black
Hills.

I got to Cheyenne, no gold could I find.
I thought of the lunch route I'd left far behind.
Through rain, hail and snow, frozen plumb
to the gills,
They call me the orphan of the Dreary Black Hills.

My friends, listen closely, advice I'll unfold:
Don't go to the Black Hills a-looking for gold;
Railroad promoters their pockets you'll fill
If you take a trip to the Dreary Black Hills.

My friends pray you pi - ty my woe - be - gone tale; I'm an

ob-ject of pi-ty, I'm see-dy and stale; I quit sel-ling Lin-i-ment

Snake Oil and Pills to go hun-ting gold in The Drea-ry Black Hills.

THE DANCER'S WALKTHRU

Sets in Order

THEMES FOR MIDWINTER

JANUARY — when Jack Frost comes a-bitin' at fingertips and noses — when the winter wind whistles about the housetops — when bare branches bend low, heavy with snow and ice. January — a good month to be inside — a good month to have a party at your square dance, with plenty of gaiety and sparkle to make you forget the weather outside.

You're invited to a Snow Ball! Send invitations to club members and guests on round, white paper sprinkled with silver glitter. Repeat the Snow Ball theme with hall decorations made of styrofoam, decorated with sequins to catch the light, and hung from the ceiling on silver ribbons. Intersperse the snow balls with giant snowflakes. Make these from large silver or white sheets of paper. Fold the paper in half, again in fourths, and again in eighths. Cut out squares, triangles, circles, etc. on all sides except the center fold. Open out and find your snowflake, and, true to nature, no two should be alike. Sprinkle with sparkle to increase their beauty.

Include a Snow Ball Mixer as part of the dance program. Your caller can put on a polka, waltz or schottische record and have one couple start dancing. Stop the music and have that couple separate and ask another gent and lady to be a partner. Continue this until everyone is on the floor and then your caller can form sets for the next square.

A Snow Ball, or Winter Carnival, can be fun whether you live in the cold North or in the sunny climes of Florida.

A New Year's Resolution Party — True to tradition this is the one time of the year when folks are supposed to do a bit of evaluating and come up with some improvement suggestions for the next 12 months. Invite your members to make up a New Year's resolution right there at the dance. Provide pencils and paper and a container into which the resolutions may

be put. Offer a few humorous suggestions as a start, such as, "I resolve to learn my right hand from my left," or "I promise not to look my caller in the face again and ask for a 'live' caller." Read the resolutions out loud between tips and award a prize for the funniest.

Wall decorations might include pictures of the 1962 New Year Baby, confetti streamers, party hats and noise makers.

January 17th is the 256th birthday of Benjamin Franklin. Help celebrate this great man's discovery of electricity. Ask each male member of the club either to assemble or make from scratch a kite. As each person arrives at the dance have masking tape ready to attach the kites to the wall. These will make elegant hall decorations and provide plenty of comment during the evening. Donate the kites to a needy children's home or boys' school at the end of the evening.

Spread shelf paper down the center of your refreshment tables and lay out copies of the *Saturday Evening Post*. Remember? — Ben Franklin started this magazine. With crayon or ink pencils, start some of Franklin's more famous quotations on the shelf paper and see how many the dancers can complete: "*Early to bed, early to rise . . . Never leave that till tomorrow . . . A penny saved . . .*" etc. You might enjoy researching some more into *Poor Richard's Almanac* and come up with some of Franklin's lesser known sayings to read.

IDEA COURTESY TO THE CALLER'S WIFE

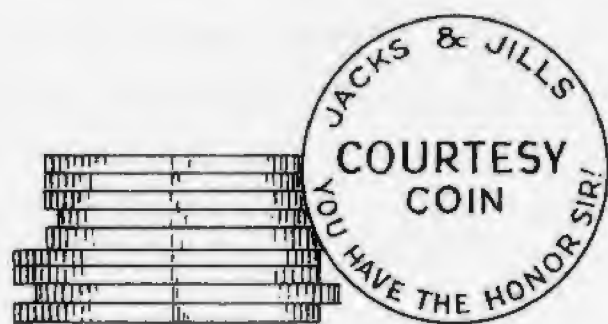
THE JACKS' & JILLS' CLUB of Delaware Township, New Jersey, has long pondered the problem of partners for the guest caller's wife and finally hit upon the following solution. A plastic "Courtesy Coin" was designed, small enough to be easily slipped in and out of a pocket.

At the beginning of the evening, the President of the club presents the coin to the Number One gent of any square. This signifies that

The WALKTHRU

he has been honored to ask the caller's partner for the next dance.

At the end of that set, the coin is passed to the Number Two gent of the square, and he will then request the next dance with the caller's partner. If he has already had the pleasure, he will quietly give the coin to the Number One gent of another square.



And so the coin passes from gent to gent. At the end of the evening it is returned to the club President.

Naturally the men requesting a dance understand ahead of time that should the caller's wife wish to sit out a tip, they will obligingly wait until the following dance.

Thanks to Bill and Erna Almeda, originators of the "Courtesy Coin" for this idea.

A SINGLES'

SUCCESS STORY



ONE QUESTION which seems to arise fairly regularly involves the problem of single men and women who wish to square dance but who have no regular partner. Sets in Order is always on the lookout for answers to this need and in the past has printed thoughts on the subject. Now we would like to present a success story of a "singles" club, beginning its ninth year of operation. Perhaps through its story others will find patterns to follow to a happy ending.

The Single Eights Square and Round Dance Club of Detroit, Michigan, is sponsored by the Department of Parks and Recreation. The group's function "is to provide a place where single adults (explained as not now married) without a regular partner may gather to enjoy the sociability and fun of square and round dancing."

Regular club dances are held every second

and fourth Tuesday, and though each member may pay \$1.00 per dance, all are encouraged to take advantage of a special six-months' price (12 sessions) of \$8.00. This is intended to promote regular attendance as well as provide a basic working budget. In addition this helps solve part of the obvious problem of the non-permanent quality of its club members.

Every fifth Tuesday the club has a party night with a special theme and a guest caller. Other special events include a Christmas Dinner Dance and a Summer Picnic.

The club also sponsors Beginner Classes in both squares and rounds and charges for the entire course of 16 lessons in advance to ensure regular attendance and maximum benefit to the dancers. The classes help to supply new members for the club.

Officers in the Single Eights include a President, Vice-President, two Secretaries and two Treasurers. Each serves a one-year term actively and then a second term, along with the new officers, in an advisory capacity. This constitutes the Executive Committee.

Three club members, who have already held office and who have been active for at least three years, are selected as Trustees and serve for three years with the Executive Committee. Their experience helps avoid any repetition of past errors.

The club borrowed the interlocking squares insignia for their badge but separated them to follow their singles' theme.

At the recent National Convention, the Single Eights sponsored a "Welcome Breakfast" for single dancers which was so successful that it resulted in the suggestion that there be a Statewide square dance for single adults. This idea is now being worked upon and tentative plans call for the dance to be held on April 29, 1962.

Maintaining financial solvency, which they have done by the callers and instructors working on a sliding scale based on a set minimum and maximum fee; overcoming the problem of transient membership to some degree with the special six-months' fee; and holding their dancers' interest with special party nights and extra activities has proven an extremely workable plan shown by their eight completed years.

Our thanks to Monya Thomas of the Single Eights for her reporting of this success story.

BADGE OF THE MONTH



The Merri-Macs of Falls Church, Virginia, have combined their feelings about square dancing, the name of their caller and their geographical location into a most suitable club title.

Being from the South, the group features a picture of the Merrimac, ironclad warship, in the center of their badge. However the ship is more a symbol of the club than the reason for its name, which is actually derived from Mac Parker, their caller, and from the fact that "we're such a merry group," to quote some of the member-dancers.

This is certainly a different and appropriate treatment for a club name and badge.

The WALKTHRU

PLEASE FORGIVE OUR GOOF

In the November Dancer's Walkthru we printed a parody written by Mac McKenrick and inadvertently left out one line of the song. We do apologize for the mistake and here for your convenience is the *entire* song, written to the tune, "Back In The Saddle Again":

We're back at the square dance again
Back where a friend is a friend.
Where we dance both day and night
With our faces smiling bright,
We're back at the square dance again.

You'll find some old friends and new;
They'll want to dance with you.
So find your partners all
We're going to have a ball,
And dance with that old gang again.

Whoo-pi-ti-yi-yo, dancing to and fro
Back at the square dance again.
Whoo-pi-ti-yi-ya
Let's all be gay
Back at the square dance again.

NEXT MONTH IN SIO. For the club dancer next month's **Sets in Order** will be of special value. Bound into each issue will be a 16-page **Handbook on square dance organization**. In preparation for several years this booklet will hold many answers for your club, class and association.

SQUARE DANCE PARTY FUN

KNEES TO KNOW

Looking for a stunt that's just plain silly and fun to do? Here's one that requires absolutely no pre-planning and is hilarious for both the participants and spectators.



Select five couples from your square dance group and ask them to come to the front of the hall where you have placed five chairs. The women may sit down (although this will only

be for a moment) with their respective husbands standing behind them. This will allow the audience to identify each husband and wife couple. Then ask each man to roll up his right trouser leg far enough to reveal his knee. (Audience cue to whistle and cheer.)

Next, lead the five gals from the room and have someone blindfold them carefully. While this is being done, mix up the positions of the men and have each man hook his leg over the back of a chair, resting his foot on the chair-seat.

Bring the women back into the room and one by one allow each gal to feel quickly the knee, only, of each gent. As soon as all five have been through the line and before the blindfolds are removed, ask each lady to identify her husband.

We've tried this stunt several times and so far the gals have batted about twenty percent correct. And if a fellow happens to have ticklish knees, so much the better!

SOME **THOUGHTS** FROM OTHER PUBLICATIONS

(Will Heath in The Party Line, Tujunga, Calif.)

... "Let's give some thought to the relationship between the dancer and the square dance club. Those of you who have recently finished classes and have no ties with any group are entitled to a few weeks or even a few months to shop around and find the club that best suits your convenience. The thoughtful dancer will realize after a few weeks that his admission at the door simply does not pay the freight. Someone has to arrange for the hall and the caller, make coffee, serve refreshments, wash the dishes, sweep the floor, pay the bills, take care of the correspondence, arrange visitations and the many other things necessary for your fun.

... "Why join a club? What does the club do for you? In general, the club helps you plan and accomplish those things you could not do as a couple. With a bit of tricky rewording, the club gives you a chance to work for the club. So take your time and choose the club you like and then pitch in and work hard to make it a club that more and more people will like. The club needs you and your enthusiasm."

* * *

(Van Vander Walker in Local Square, San Diego, Calif.)

"A 'High Level' Club Member.

"Leaves his everyday cares and woes at his front door.

"Knows and wants to know his fellow club members better.

"Appreciates and respects the other fellow's point of view.

"Respects everyone's dignity as an individual.

"Practices courtesy as a normal way of life, not an assigned duty.

"Accepts a personal responsibility in maintaining and retaining a friendly feeling in his home club and OTHER clubs.

"Takes an interest in and respects his club caller and attempts to understand the caller's problems and his responsibility to the club.

"Tries to understand and respect the reasons behind club policy decisions that are made by a board of officers.

"Takes a personal interest in club objectives established by the board.

"Responds willingly when it is his turn to accept a task in a club project or assume a club duty ..."

* * *

(C. O'Neal in The Gingham Squares, South San Francisco, Calif.)

... "You LOVE Square Dancing! You do, or else you wouldn't be standing there hands clasped with your partner's, listening and anticipating the rhythm of the music ... You glance around, you smile, you exchange pleasurable greetings with those who are there for the same reason you are — to express and enjoy, for a few moments together, the intangibles.

"You — PLUS SEVEN — individuals, twosomes, a group. Each needing all the others square-dance-wise. Brought together by a love for dancing, an expression of both physical and aesthetic pleasure, shared with others. A bond of love, an escapism from demands, an understanding.

"The First Year — You do not feel very relaxed although the music tells you to be so. You anticipate the pleasure of the dance, but you also anticipate difficulties ... you quickly review all the do's and don'ts ... you dream of the day when you will be a smooth dancer and effortlessly execute the dance.

"The Second Year — You have had much enjoyment and fun; your enthusiasm has carried you from dance to dance, week after week. You know practically all the calls by memory ... Suddenly you are caught unaware ... the whole thing is great fun and you cover your annoyance with self with laughter.

"The Fourth Year — You are at the crossroads of dancing ... the calls are almost routine and you take them easily and automatically ... You visit other clubs ... You know all the locations of various schools and clubs ... But something is bothering you. You are beginning to feel irritated when a dance falls apart ... Right now you are in conflict with yourself.

"The Tenth Year — You have seen and weathered many changes within and without ... You have found and accepted a philosophy and you are happy with it and contented with yourself.

You have reached a sound philosophy, you and your partner. You accepted it for the fun and pleasure, you accepted it for the sharing and the giving ... Yes, it is just full of love."



OVERSEAS DATELINE:

A LOOK AT SQUARE DANCING IN DENMARK

Connie Root is forgiven for using a cue-card; she's calling in relatively unfamiliar Danish!

IT MAY BE A FORM of sending "coals to Newcastle" to teach square and round dancing to Europeans in Europe, where so much of our square dance originated, but the Danes think of it as genuinely American and are most enthusiastic about it. A climax in the activity in Copenhagen came when over 70 people were treated to a round and square dance party at the American Embassy by Bill and Connie Root, with all calling and cueing done in Danish.

Bill had written not only calls and explanations, but rhyming patter for Connie to use. Dancers were members of the beginning class of Danish folk dancers with whom the Roots had danced since its inception; officers of the association which sponsors this group; those members of the Roots' round dance series who understand Danish; and a few especially invited friends.

The material used had first been prepared for use at an American evening which was presented at a suburban children's home, where youngsters from 7 to 19, as well as members of the staff, participated in simple squares and mixers. The Roots' four children; Carl, Maganne, John and Christine, who have square danced since kindergarten, spent an evening getting used to their mother's calling in Danish so they could help demonstrate the basics and join in the dancing. It had been specifically requested that an American family appear, if possible. Cola, hot dogs and some United States Information Service movies completed that evening.

When the teenagers from Copenhagen's international community held their Christmas dance, part of the evening was given over to rounds. The Roots had held a series of five dances for American and British members of the group the previous summer.

All of the above shows what can be accomplished by a couple interested in projecting their hobby wherever they are. Plunging into calling and teaching without benefit of any specific training, the Roots were admonished by their round dance teachers back in Montgomery County, Maryland, the Jules Billards, not to leave their dancing behind when they were assigned with the Foreign Service to Denmark in 1959.

Accordingly, Bill and Connie presented square dancing wherever there seemed to be an opportunity to do so.

On one particular occasion they collaborated with Sergeant Johnny Meyers in presenting an evening of rounds and squares to the Copenhagen branch of the Skaal Club, an international travel agents' organization. The Meyers, who have also called in Japanese on another of their assignments, handled the squares. Travel movies and apple pie served with coffee in the Embassy cafeteria showed the dancing Danes some more Americana.

A most successful evening was one devoted to waltzes and given for a dozen couples representing the Danish legal profession, government service and business community as well as the American Embassy staff.

It is gratifying to report that, altho' the enthusiastic Root family may move on to another post, it is very likely that American squares and rounds will live on in Copenhagen. The Association for the Promotion of Danish Folk Dancing has asked for copies of all material available in Danish and some music to go with it, thus assuring the interest of this organization in their sister dances from America.

Not only are the squares and rounds which are enjoyed in the United States being spread in circumstances like this but the whole ideology of American living is made more comprehensible to our overseas friends.

Dancing Dances in a Grand March. Skaal Club members and guests are getting prepared to "square 'em up!"

Photos by Dansk Billed Central



STYLE SERIES:

CONTRA,
TERRY
LYNN'S
JIG



HERE IS A VISUAL rundown on an uncomplicated square dancer's contra composed by our contra editor, Don Armstrong.*In this dance couples one, three, five and seven are active and crossed over (1).

— — — —, **Allemande left the one below,**

The actives face down and the inactives up (men face left — ladies face right) and turn the person they face with a left hand (2)

— —, **Don't let go, right to your own and balance**
Retaining the grip with the left hand, actives

move into the center to take partner's right for an ocean wave (3), balancing forward, then back (4)

— —, **Turn by the right, half way 'round and balance again**

Actives keep right hands joined, release lefts and turn 180° clockwise (5) to join hands with those on the other line and balance forward and back (6)

— —, **Turn by the left, half way 'round and balance again**

This time turning with those on the outside





(7) to put the inactives into the center to balance forward and back (8)

— —, **Turn by the right, half way around and balance again**

Centers turn (9) and balance (10)

— —, **Turn by the left, take her, half promenade**

Break in the center, turn half way with those on the outside, switch into promenade position (11) and half promenade with the couple across (12) to the opposite side (13).

— — — —, **Same four star by the left**

— — — —, — —, **Right hand star.**

With that couple across make a left hand star (14) and move forward. Then, with a right hand star (15) move back to place (16) actually not stopping there but moving on to the next below to start over (17). An inactive head and foot couple wait out one sequence and then cross over to take their place in the action again.

* If you wish you may dance this to Don's calling on Lloyd Shaw Record #167-45.



WHAT THEY WERE WEARING THEN

FRANCES BESACK of Rosemead, Calif. models a dress typical of what square dancers *used* to wear. It is floor length, of white and blue flowered cotton print with a high neck and long sleeves. The matching bonnet, mitts and bag are trimmed in cotton lace. The dress was made by Frances' aunt for participation in the Missouri Centennial Exposition. Rather fetching — don't you think?



AND

WHAT THEY ARE WEARING NOW

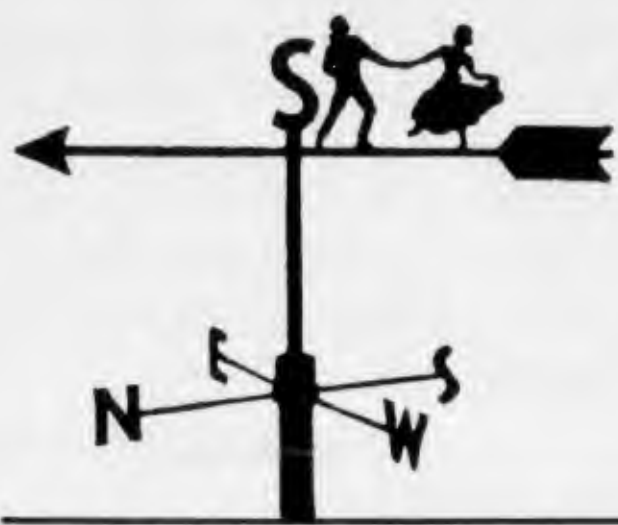


Photo by R. B. Souza

A PARTY SPIRIT is reflected in this pink nylon organdy dress with white flocked floral design, worn by Gerry Robertson of Sacramento, Calif. The skirt has six tiers flaring to about 12 yards at the bottom. The collar is trimmed with three rows of gold nylon lace and Gerry adds a finishing touch with a gold belt.

MRS. PEGGY TIDERMAN of Muncie, Kansas, models a pink and white checked cotton dress with a small rose floral print. The trimming is individually folded "points" made of plain pink polished cotton. This hand-made trim took many hours to make but is most effective. The separate belt of dress print is tied with the pink polished cotton. The dress is Peggy's own creation.





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

New England Events

EDSARDA sponsored its Second Round Dance Clinic recently at Holliston Town Hall on the theme, Cues and Programs. John Kobrock was Director; the Bob Lewises were Hosts; and Teachers were the John Aldens, Ray Andersons, Lou Browns, Joe Caseys, Dick Doyles and Lloyd Platts. The P.M. was spent in sessions to do with the writing of round dance instructions, cueing and teaching short cuts as well as some demonstration work. Question and answer periods interspersed. In the evening the Platts spoke on the Long Term Viewpoint re rounds; the Doyles, Caseys and Aldens spoke upon selection of round dances to suit certain groups and occasions. Other subjects were round dance polls, program design, more questions and answers. It can be seen that this was a most comprehensive session.

Hawaii Hoedown

Honolulu's long-time caller, Hon Wa Wat, known to every square dance visitor to the islands, has recently had a promotion in his daytime activity to head of the Industrial Relations Department at the Pearl Harbor Submarine Base. He had been head of Employee Services at the Naval Shipyard since February, 1959. Hon has been a tireless worker for square dancing in the islands.

Aloha Week in Honolulu saw some square dance demonstrations at Waikiki Beach by members of the Pali Twirlers, Hayseeds and Y Square Wheelers, with Dick Weaver calling. Dancers performed during Hoolaulea activities.

—Wayne Machida

Pennsylvania Patter

Tom Hoffman's Ranchland at Camp Hill starts the New Year right with an appropriate party on December 31 at this dance place. The Annual March of Dimes Roundup follows on January 28. Other special events will include an Al Brundage dance on February 26; Arnie Kronenberger on March 11; Earl Johnston on April 1. Regular club dancing with Hoffman

calling takes place with the Wheel 'n' Deals 2nd and 4th Saturdays; Rancheros every Thursday and Ranchland Squares 1st, 3rd, 5th Saturdays.

The Federation of Delaware Valley Square Dance Clubs is looking ahead to next September in planning the First Delaware Valley Square Dance Convention. It will be held in Philadelphia at the Bellevue Stratford Hotel on September 28-29. Thomas Stagliano is General Chairman and the program will be headed by Al Brundage, Curley Custer, Les Gotcher and Earl Johnston on squares; the Frank Hamiltons, Manning Smiths and Don Wilson on rounds. A Convention Booster dance is planned for February 18 in the Rose Garden Room of the Bellevue Stratford.

—Marie Harrold

Carolina Cavorting

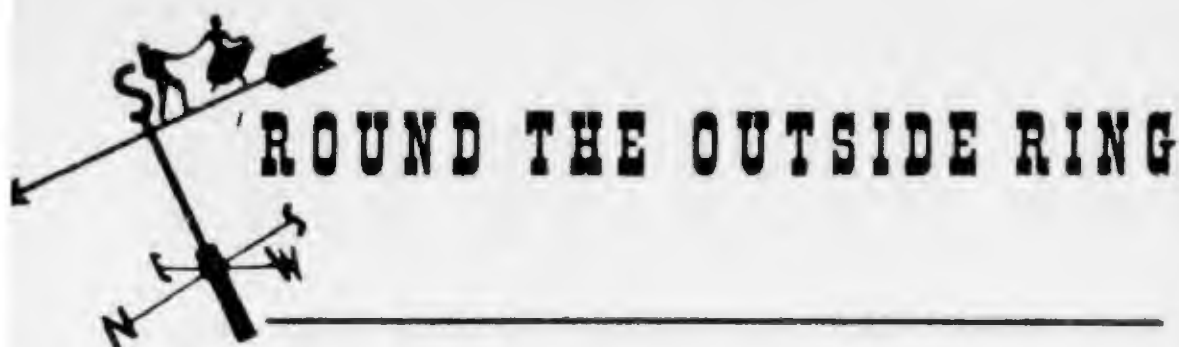
November 17-18 were the dates for the First Tobacco Land Round-Up in Raleigh, N.C. The event was held at the National Guard Armory with Dorsey Adams as M.C. Callers who came in to add zest to it all were Joe Robertson from Mobile, Ala.; Bob Augustin from New Orleans; John Stewart from Columbia, S.C.; Louis Calhoun from Shelby, N.C.; and Harry Lackey from Greensboro, N.C. Ruth Jewell handled the Round Dance Workshop and music was by the Fontana Ramblers.

—Jerry Rose

Florida Frolic

Tampa's aboriginal club, the Little Indians Round Dance Tribe, elected its council for the next four moons recently. The pow-wow was held in Drew Park and serving the squaws and braves will be Ray Fee, Harry Hynes, John Seltenright (he's Tribe Scribe!), Mary Fee and Anne Prytyka. The tribe meets on Wednesdays.

Trailer News in Coral Gables is sponsoring a series of Mobilehome Square Dance Festivals this season, geared to the folks living in mobile homes. There will be six dances in all, on a sectional basis. One problem which presents itself is finding places large enough in the mobile home parks to hold the festivals. To



deal with this, the use of more than one hall in an area is being considered. C. Lee Dawson is General Chairman of the Festival series. He is at St. Petersburg.

Panama City's 4th Annual Square Dance Gambol will be held on January 26-27 in the Municipal Auditorium there. Bill Castner is being imported from the Bay Area of California to call and conduct a square dance workshop. Lee and Ina McNutt will present current rounds and a round dance workshop. For advance tickets write Milton Lewis, Rt. 2, Box 2377, Panama City.

Mississippi Merry-Making

The 7th Annual Mississippi Square Dance Festival will be held in Jackson at Heidelberg Hotel on January 26-27, with Johnny LeClair from Riverton, Wyo., as the featured caller and the Rhythm Outlaws of Dallas, Texas, supplying the music.

—C. E. Noblin, Jr.

Oklahoma Olio

The indefatigable Howard Thornton is busy organizing another "Fun Train," this time to the 11th National Square Dance Convention in Miami Beach, Fla., next June 14-16. Upwards of 300 people are already signed on. The trip will be of 12 or 14 days' duration, will include railroad fare and convention registration fees; ticket to Oklahoma Banquet; sightseeing tour of New Orleans en route; sightseeing around Miami; stopovers at Florida interest points; train entertainment. Write to Howard Thornton, 2936 Bella Vista, Midwest City, Okla., for brochure on prices.

The Ross Lingles of Altus were honored by being featured in an article in their local paper, the Times-Democrat. The three-column story stressed their interest in square dancing and calling and was enthusiastically presented.

Wyoming Welfare

The Hoedowners of Casper sponsored their Second Annual Square Dancers' Reunion on November 11, featuring Larry Faught of Billings, Montana, as caller. The Hoedowners are one of about five clubs in Casper and they sponsor this special dance every fall as an incentive to get former square dancers and "summer lay-off" dancers back into the swing

of regular square dancing. Their sister club, with whom they share the same hall and same caller, Leonard O'Neil, also held a very successful festival with Frankie Lane. Clubs in the area cooperate in the greatest harmony, enjoying visits back and forth so that everyone feels "at home" in each dancing spot.

—Ruth M. Komma

Arizona Amblings

The Southern Arizona Square Dance Festival Committee is working to make the 14th Annual Square Dance Festival on January 19-21 the biggest and best yet. Again it will be held at the beautiful Ramada Inn Ballroom in downtown Tucson. All square and round dancers are invited, of course. C. O. Guest from Dallas, Texas, will fill the major calling spot; the Blake Adams' from San Diego, Calif., will work with rounds. For more information, write Bus Gregory, 4625 Calle Corta, Tucson.

California Capers

Heartland, Palomar and San Diego area associations participated in turning out a fine Fiesta de la Cuadrilla, their 11th, on November 3-5. Balboa Park was again the locale and hundreds of dancers thronged the several buildings during the three days. Sponsors were the Square Dance Assn. of San Diego headed by Bill Roemholdt and the San Diego Park and Recreation Dept., represented by Maria Fielding. Most of the callers and M.C.'s were from the Southern California and Arizona area, while Pete and Ann Peterman of Fort Worth, Texas, presented the round dancing program. All activities, including the Fashion Show and the After Parties, were well-patronized.

—Marvin Franzen

Prices announced for the 9th Annual California State Convention in San Jose next April 6-8, are as follows: Teen-agers, \$2.25 per person; Adults, Friday \$1.50 per person; Saturday and Sunday \$2.00 per person each day. A Package Pre-Registration may be had for the three days for \$4.50 per person. Write Wm. Brill, 1358 Las Palmas, Santa Clara.

Saskatchewan, Canada

Earle Park, Great White Square Dancing Father of Yorkton, ventured forth into California in October to call several dates there, with signal success. He was welcomed royally in the San Francisco area by representatives of the callers' and dancers' associations in the persons of Turk Turcott and the George Nortons. The Burt Garners were his hosts in Fresno



ROUND THE OUTSIDE RING

where he called a dance for the central California area. The California tour was followed shortly by another to eastern Canada, when Earle visited Stratford, Ottawa and Toronto in the interests of square dancing.

Ontario, Canada

An "across the border" note is to the effect that the Dip 'n' Dive Club and the Cross Trailers, both of the Ottawa YMCA's traveled by bus to Potsdam, New York to dance with the Potsdam Polka Dots and the Messina Promenaders. The calling was shared by callers representing each club.

—Bob Cathcart

D.C. Area Dancing

An excellent item for entry on Sets in Order Square Dance Calendars is the Third Annual Spring Square Dance Festival in the nation's capital. The dates will be March 8-10 and the locale, the Sheraton-Park Hotel. Featured calling artists include Al Brundage, Johnny LeClair, Les Gotcher, Arnie Kronenberger, Joe Lewis and Bob Van Antwerp. The round dancing will be in charge of the Manning Smiths, Joe Turners and Frank Hamiltons. What an array of talent is represented in this list! For registration forms write to Joe LeCompte, 4912 Sherrier Pl., N.W., Washington 16, D.C.

Washington Area Square Dancers' Coopera-

tive Assn.; Square Dance Assn. of Montgomery Co., Inc.; Northern Virginia Square Dance Council and National Capital Area Square Dance Leaders combined their initials and their efforts to promote interest in square dance classes in the D.C. area. Their listing of available classes was quite imposing, involving some 54 classes for varying levels, mostly for beginners. Thirty-two callers plus are working with the classes, which meet in Virginia, Maryland and D.C. proper.

Wee Bee Squares of Lutherville, Md., had their Autumn Whirl on November 25 at Towson Jr. High School. A supper preceded the dancing which was stimulated by Max Forsyth's heading the staff. Assisting nobly on squares were Jack Carver, Lou Hildebrand, Bob Wedge, Tom Heron and Lou and Mae Libertini. On the rounds were the (busy) Jack Carvers and the Al Forresters.—M. C. Fulcher

Indiana Incident

On October 29 nine couples of the Guide Lamp Square Dance Club motored to Elkhart to visit Everett Jellison's Jelly's Rollers Club, and were nicely welcomed by their zanily named host club.

—Hazel Spall

Ohio

An innovation by the Toledo Area Callers' Assn., starting last November, was the choice of a Round of the Month to be taught during that month to square dance clubs. It is gratifying to report that the first choice of all was Sets in Order's own release by Ken and Dolly Walker — the perky Pazzo-Pazzo.



The callers pictured here in San Antonio, Texas, have served in the overseas military and called squares abroad. They are now engaged in both activities in Texas. Standing: Dick Gillham (Spain); Freemon Sattelmaier (Germany). Sitting: Charlie Arnold and Jim Doran (Germany). Kneeling: Ralph Hay (Germany) and Eugene Lindsay (Morocco).

NEW!

FOR YOU...THE DANCER

TIP-A-SIDE

THE 33 $\frac{1}{3}$...7" COMPACT RECORD

Truly a revolutionary idea in the record field.—A seven inch record with 33 $\frac{1}{3}$ RPM — Light weight, compact, easy to store. But that isn't all — Take the name Tip-A-Side — It means just what it implies — A complete tip to each side of the record. Why did we do all this? For you Mr. and Mrs. Square Dancer. You can now bring the square dance right into your own home, the rumpus room, the patio, the garage. You can pick, choose and arrange your own program. Stack your player with Sets in Order "Tip-A-Side" 33 $\frac{1}{3}$ compact records and you are ready to invite your most intimate square dance friends to a dance called by some of the best callers in the business. Try our first release and you'll agree, this is a great idea.

SIO — D-501 Lazy River Ends Turn In and Outing | Don't Know Why

To augment your at home party add some of the dances from Arnie's Album SIO LP 4008 Bob Page's Album SIO LP 4010 and Lee's Album SIO LP 4001

The
Official
Magazine
of
Square
Dancing

Sets in Order

TIP-A-SIDE

SEE YOUR
LOCAL DEALER

Lee suggests using these particular sides for a medium 'Club Level' dance

*Sets in Order*

WORKSHOP

**FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING***January 1962*

CALLERS **A NEED FOR RECORDS**

TO THOSE OF YOU who are callers and have been calling for a number of years, you've recently been faced with a dilemma that perhaps still needs solving. In attempting to gear your equipment to the most convenient and space saving size, what have you done about your old 78 rpm ten-inch records? Quite a few of the callers we've talked to have switched to 45's completely and the only records carried by them to their classes and clubs are of the seven-inch variety.

The question then comes up — what of the old stand-bys, the favorites of many years which are only available on the larger ten inch 78 rpm size?

OUR "STANDARDS"

We look upon singing calls particularly as we look upon old standards in the field of popular songs. Undoubtedly, many of the old singing calls flourished briefly and died just as we find them continually doing today. The size of the record has no effect on that. However, there are so many of the dances that were good ones that it seems a shame to deprive the newer dancers as well as the old timers of the opportunity to enjoy at least some of these.

A sprinkling of the most popular singing calls have been remastered by the square dance recording companies in order to bring the current catalogues up to date. However, the great majority of singing calls has been allowed to disappear from the store shelves and those callers who wish to continue using them are either faced with carrying an extra case of 78 records with them each evening or, as in the case of several callers we know, having small size dubs made of the old favorites so that they can be carried in the smaller cases. Naturally this last poses a problem as it is not only extremely expensive but makes unlawful use of copyrighted material.

The recording companies' dilemma is a rather serious one. The cost of remastering and re-releasing scads of the old timers would not be justified unless demand on the part of the callers would meet the expenditure. Then, too, many of the older records were far below present day standards of recording quality and for that reason, the record manufacturers are reluctant to take the chance of releasing the "old sounds."

POSSIBLE ACTION

We feel, therefore, that the situation boils down to this. If enough callers were to express a desire for some particular favorites, perhaps our record companies would feel that the risk is justified and might re-release the old record or in some cases even make a brand new instrumental.

Recent experiments have proven that this idea is feasible. The re-release recently of "Green River" (S.I.O. F-114) is a case in point and this new recording of an old favorite has received quite a good response. We can think of others, however, such as "Jelly Bean," "If You Knew Susie," "Manana," "Smoke on the Water," "Red River Valley," etc., that we would like to see available on seven-inch so that we could carry them with us.

Perhaps you have some favorites. We'd like to take a poll and see if we can't come up with a couple of dozen of the real goodies. Perhaps some of the tunes will go back to "The Life on the Ocean Wave" variety and perhaps some of the old melodies will even require a bit of face lifting on the outdated dances which traditionally accompanied them. This is not impossible. All we need to know now is your preference. Won't you drop us a post-card, preferably by the 15th of January, and just let us know which of the old 78's you would like to see brought back to life in the new seven-inch form?

Editor's Note: This year we hope to intersperse (along with the regular dance material) occasional articles, such as this, of interest to callers and teachers. What subjects would you like covered?

WOW!

RAZZLE DAZZLE

By Ralph Kinnane, Birmingham, Alabama
One and three go right and left thru
Move up to the middle half square thru
Square thru with the outside two
Four hands around, you're facing out
Go forward out and back to the world
Arch in the middle, Dixie twirl
Then a Frontier whirl, then a half sashay
Arch in the middle and the ends turn in
Star thru then a right and left thru
Move up to the middle half square thru
Square thru with the outside two
Four hands around, you're facing out
Go forward out and back to the world
Arch in the middle, Dixie twirl
Then a Frontier whirl, then a half sashay
Arch in the middle and the ends turn in
Star thru, then a right and left thru
Turn that gal and cross trail thru
Allemande left

BREAK ONE

By Eddie Grimes, Vinita, Oklahoma
All four ladies chain you do
One and three do a right and left thru
Come right back a half square thru
Right and left thru the outside two
Turn your girl
Dive thru, left square thru
Sides divide, star thru
Look out man, here she comes
Left allemande

*** SINGING CALL**

SKIPPING ALONG

Dance by Lee Krueger, Harvey, North Dakota
Record: SIO F117, Flip instrumental by Johnny LeClair
FIGURE
First and third go up and back then star thru
right there
Pass thru, right and left thru with the outside
pair
Duck to the middle, star thru, pass thru once
again
Round one, go into the center, square thru
(and then)
Just three hands (split the sides) round one
(down the middle)
Swing the opposite lady, face the outside two
Right and left thru (turn your girl) dive thru
(square thru)
(Go) three hands around, corners all left
allemande
Come back home and do sa do, then to your
corner go
Swing the corner lady boys and promenade
you know
All the way around the ring, you skip along
in time
Go skipping along until you're home again
Sequence: Twice thru for Heads, twice thru for
Sides

DIXIE REBEL SPECIAL

By Gordon Blaum, Miami, Florida

Head two ladies chain across
Heads promenade the outside ring
Half way round listen to me
Into the middle and box the flea
Then star by the left to your coners all
Right and left thru and turn your taw
Dive thru and Dixie chain
Split the sides, both turn left
Down the middle with a Dixie chain
Both turn left around two
Hook right on to a line of four
Forward eight and back with you
Pass thru then shuffle the deck
Lead couples turn back
Dive thru then box the gnat
Square thru three-quarters back
Allemande left

BREAK

By Vern Smith, Dearborn, Michigan
Promenade, don't slow down
One and three wheel around
Split that couple around one
You've got two lines, go out and in
Arch in the middle, ends duck in
All eight California twirl
Cross trail thru to the corner man
Allemande left, go right and left grand

MORE THOSE WHO CAN!

BLUE CULVERT

By Monty Montooth, Fayetteville, N.C.
Four ladies chain across the ring
Turn 'em on around, you're gonna hear me sing
Two, three, four, swing and sway
Number one half sashay
Heads go forward and back with you
Go down the middle and pass thru
Split the ring and go around one
Stand four in line, let's have a little fun
Forward eight and back with you
Then star thru with the opposite Sue
Now those who can star thru, square thru
three-quarters round
Well those who can go right and left thru
Turn right around and square thru
three-quarters round
Then those who can square thru
three-quarters round
All four couples Frontier whirl
And those who can go right and left thru
Turn on around and dive thru
Center four go right and left thru
Turn right around and square thru
three-quarters round
And there's old corner, left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor
Don Armstrong Contra Dance Editor

PROMENADE BREAK

By Al Aldridge, Indianola, Iowa

Promenade but don't slow down
One and three wheel around
Do a right and left thru
Now turn your girl and pass thru
Go on to the next two
Do a right and left thru
Turn your girl and star thru
Square thru three-quarters around
Go right, left, right
All four couples California twirl
Do a right and left thru across from you
Turn your girl and square thru three-quarters round
Go right, left, right, allemande left

STAR CHAIN THRU

By Johnny Creel, New Orleans, Louisiana

Promenade, don't slow down
One and three wheel around
Star thru the two you found
Right and left thru, turn your girl
Eight chain thru across the world
Hand over hand go across the track
Turn around and come on back
When you get back thru, face those two
Star thru, then right and left thru
Turn your girl and square thru
Three-quarters round that's what you do
Courtesy turn your own little Sue
Pass thru, go on to the next
Square thru three-quarters round
Go on to the next, go right and left thru
Turn your girl and cross trail
Look for your corner, left allemande
Partners all a right and left grand

THAT DID IT

By Bob Hayden, Lake Jackson, Texas

Head two gents and your corner girl
Go up to the center and back you whirl
Forward again and make a right hand star
Back by the left but not too far
Take your own with arm around
Star promenade around the town
Hub backs out a full turn Joe
Circle eight around you go
Four gents go forward and back with you
Forward again and cross trail thru
It's up the outside around two
Into the center and back with you
Forward again and square thru
Three-quarters around and go like sin
Just the gents face in
Turn each other left like a left allemande
Partner right go Arkie grand*
Every other girl and every other man
Meet your honey and swing and whirl
Promenade her home she's such a sweet girl
*Arkie grand — Meet your partner with a right hand and pull her by, give a left to the same sex and pull by, give a right to your opposite lady and pull by, give a left to the same sex and pull by, next person is your original partner, swing her and promenade.

DEAL THE DECK

By Ben Stark, Key West, Florida

Heads cross trail across the floor
Go round one and line up four
Pass thru across the world
Arch in the middle for a Dixie twirl
Go forward and back you step
Pass thru and shuffle the deck
First couple right, next couple left
Right and left thru and line up four
Forward up and back you reel
Pass thru and wheel and deal
Inside two go right and left thru
Two ladies chain inside the world
Turn her now, California twirl
Ladies chain on the side of the world
Inside two California twirl
Two ladies chain inside you do
Turn that girl and square thru
Three-quarters round and look out man
Here comes your corner, left allemande

DENNINGTON'S BREAK

By Bob Dennington, San Diego, California

One and three half sashay
Into the middle back that way
Forward again and star thru
Same girl half sashay
Split the sides, home you go
Box the gnat at your own back door
Back right up two lines of four
Now its forward eight back to the bar
The ends move forward
Make a right hand, two hand star
Turn it once and a half
Start looking man
Find your corner, left allemande

* SINGING CALL

SQUARE DANCE BLUES

By Marvin Shilling, La Veta, Colorado

Record: Lightning S #508, Flip instrumental by Marvin Shilling

OPENER, MIDDLE BREAK and CLOSER
Head two ladies to the right you chain now
New head ladies chain across
Head two couples cross trail thru, go round two
Make a line, go forward up and back
Pass thru, ends cross over, centers turn back
Allemande left then promenade your girl
Promenade your lady, take her home now
Then you swing her to the Square Dance Blues
FIGURE
Head two couples right and left thru and turn 'em
Half square thru, then eight chain thru
(all the way over and back)
You could search this whole square over
And never find another girl like her
Right and left thru and turn 'em
then you cross trail
U turn back for an allemande (pass one)
You take the next and promenade her home now
She's the sweetest gal in town
Sequence: Opener, Figure twice for Heads,
Break, Figure twice for Sides and Closer.

MILDLY SOFT SHOE

SAM'S SONG

By Scotty and Doris Garrett, Hayward, California

Record: MacGregor #8945

Position: Intro—Open-Facing; Dance—Closed Position, M facing LOD

Footwork: Opposite, Directions for M

Intro: Wait One Meas; Apart, Point, Together, Point; Twirl, —, 2, —; Twirl, —, 2, —;

In Open-facing pos, M's back to COH, M's R and W's L hands joined, quickly acknowledge stepping back into COH on L, point R toe twd partner, step fwd on R, touch L beside R assuming momentary BUTTERFLY pos; release M's R and W's L hands, M walks fwd 4 steps in LOD as W twirls R face in 4 steps under joined M's L and W's R hands to end CLOSED pos, M facing LOD.

Meas.

1-4 Walk, —, 2, —; Side, Close, Cross, (to Sidecar); Walk, —, 2, —; Side, Close, Cross, (to Banjo);

Start M's L, walk fwd 2 steps, LR, in LOD; step to side twd COH on L, close R to L, step L across in front of R (W crosses behind) turning slightly to face diag twd wall and LOD and ending in SIDECAR pos; prog LOD diag twd wall, walk fwd 2 steps, RL; step to side twd wall on R, close L to R, step R across in front of L (W crosses behind) to end in BANJO pos facing diag twd LOD and COH.

5-8 Walk, —, 2, —; Side, Close, Cross, (to Sidecar); Walk, —, 2, —; Side, Close, Cross, (to Banjo);

In Banjo pos moving diag fwd LOD twd COH repeat action of Meas 1-2; in Sidecar pos repeat action of Meas 3-4 to end in BANJO pos adjusting so that M faces LOD.

9-12 Fwd Two-Step; Fwd Two-Step (to Sidecar); Fwd Two-Step; Fwd Two-Step (to Semi-Closed);

Start M's L dance 2 'swooping' two-steps prog LOD, turning 1/2 R face on last step of Meas 10 to end in SIDECAR pos facing RLOD; prog RLOD dance 2 'swooping' two-steps, M turns 1/2 L face on last step of Meas 12 to assume SEMI-CLOSED pos both facing LOD.

13-16 (Limp) Side, Behind, Side, Behind; Step, Brush, Brush, Brush; (Limp) Side, Behind, Side, Behind; Step, Brush, Brush, Brush; Release ptr, step swd twd COH on L, step behind on R and flex L knee to effect the 'limp' action, step side twd COH on L, step behind on R (limp); step side twd COH on L, brush R fwd in LOD, brush R back across in front of L, brush R fwd across in front of L (soft shoe); repeat action of Meas 13 and 14 starting R moving twd ptr and assuming OPEN pos facing LOD with M's R and W's L hands joined.

17-20 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross, —; About-Face,, About-Face;; Two fwd two-steps prog LOD; step side twd COH on L, close R to L, step L across in front of R (W also cross in front) and remain facing LOD; keep wgt on both feet, rise on balls of feet and pivot-turn 1/2 in twd ptr (R face for M, L face for W) to face RLOD bringing joined hands thru and releasing them to join M's L and W's R hands; with wgt still on both feet, repeat 'about-face' again turning in twd ptr (M L face, W R face) to face LOD bringing joined hands thru and releasing them to join M's R and W's L hands in OPEN pos.

21-24 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross, —; About-Face,, About-Face;;

Starting M's L and W's R feet, repeat action of Meas 17-20 ending in OPEN pos facing LOD.

25-28 Step, Step, Step, Brush; Step, Step, Step, (to Closed); Box Two-Step; Box Two-Step;

Do 3 quick steps, LRL prog LOD, brush R fwd in LOD; repeat the 3 quick steps turning 1/4 R face on last step W turns 1/4 L face) to assume CLOSED pos M's bk to COH; step L to side in LOD, close R to L, step L fwd twd wall, hold R beside L; step R to side in RLOD, close L to R, step R back into COH, hold L beside R (Box).

29-32 Turn Two-Step; Turn Two-Step; Twirl, —, 2, —; Twirl, —, 2, —;

Prog LOD two turning two-steps completing one turn; M walks fwd four steps a W does two R face twirls under joined M's L and W's R hands to end in CLOSED pos M facing LOD.

DANCE ROUTINE A TOTAL OF THREE TIMES
Ending: On Meas 32 W does quick twirl to end M's back to COH for bow and curtsy.

BASIC BUT DIFFERENT

WHY NOT TWO-STEP

By Gerry and Peggy Mace, Ottawa, Ontario

Record: Windsor #4670

Position: Intro—Open-Facing, M's back diag twd COH; Dance-Banjo, M facing LOD

Footwork: Opposite, Directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Bal Apart, Point; Bal Together (to Banjo), Touch;

Wait 2 meas; step bwd twd COH on L ft, point R toe fwd twd ptr; step on R ft twd ptr and RLOD turning to BANJO pos facing LOD, touch L toe beside R ft.

DANCE

1-4 Walk, 2; Pivot 1/2 (to Closed), Back Up; Pivot 1/2 (to Sidecar), Fwd; Fwd, 2;

In Banjo pos M starts L ft and takes 2 steps fwd in LOD; step fwd again in LOD on L ft pivoting 1/2 R face (W steps fwd on her R between M's feet during pivot)

(Continued on Page 53)

Sets in Order

SPECIAL
HANDBOOK SERIES

the RECORD SQUARE DANCE PARTY



OVER A PERIOD OF YEARS the square dance record manufacturers have produced hundreds upon hundreds of records for square dancers. This Handbook is designed to help you use some of these records in presenting home square dance parties. Your needs are actually very few. Everything is readily available, including records, record players and ideas. Your local square dance store will be able to supply your records, or you may order from outstanding mail order companies in various parts of the country. You'll find a home square dance party can afford hours of enjoyment for your guests. No more wondering what to do in order to entertain. Simply let square dancing be your solution.

How do you put on a square dance home party? All the information you may need, you'll find in the pages that follow. Just remember this — in all the world no activity matches the friendliness, wholesomeness and down-to-earth pleasure of square dancing. In thousands of areas folks every day are discovering how much neighborly fun can be found in this typical American activity. This little book is presented in the hope that square dancing may spread to even more of those who might enjoy it.

LET'S HAVE A

SQUARE DANCE PARTY



WITH A SPECIAL THANKS to modern recording methods, you have at your command some of the nation's best known square dance callers and teachers. These personalities, whose reputations have been gained with clear and enjoyable calling through years of experience, are presented on quality recordings for your use. Ranging from the very simple to the most complex, these records represent technical skill in recording and square dance calling and teaching *know how*.

For those who might like to square dance in their home the record party has unlimited possibilities. Whether hosted by one couple or by a number of couples working cooperatively the home party takes on many forms. Just stop and

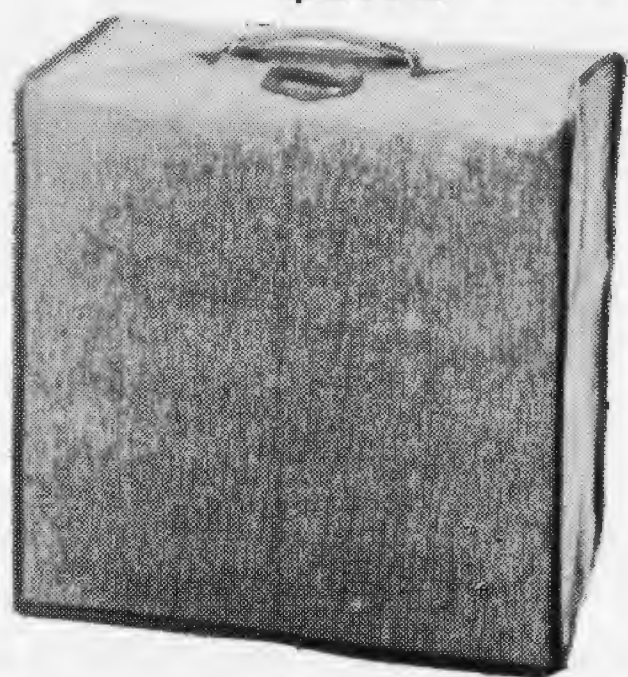
think for a minute. Aren't there a number of reasons why you'd like to give a party — and aren't you just waiting until you can find the ideal type to give? Well, here are some ideas that you might like to toss around:

Theme for home entertaining — Here's a chance to invite the folks from the office, a group of relatives or catch up on long overdue social obligations. Keep it simple and you'll discover square dancing is a natural blender for mixed groups. Someone once said "You can't be unfriendly and square dance" and that seems like mighty fair success-insurance for *any* party.

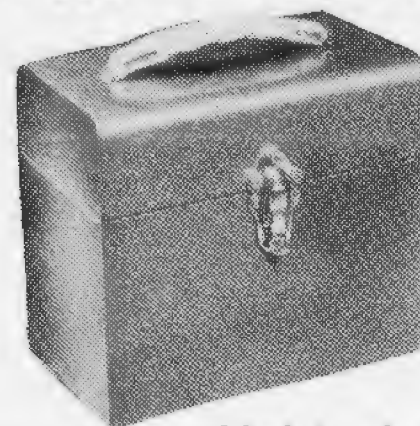
The block party — Invite *all* of the folks in your immediate neighborhood. Design the dancing for absolute beginners, taking it for granted

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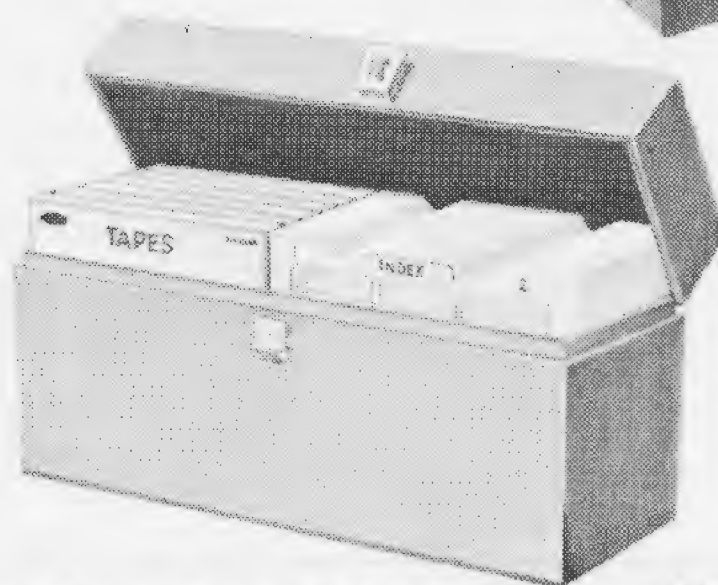
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that most of your guests have never square danced before. Just think back a little while to your first square dance experience and you'll remember that even the very simple movements can be a *whale of a lot of fun!*

Helping-hand party — Here is your opportunity to augment the regular dance program in your area in a number of ways. (a) New dancers may need some practice to help them over some of the rough spots in their early class sessions. (b) Some non-dancing friends may indicate a desire to learn at a time when no callers or classes are available in the area. (c) The local boy and girl scout troops in the neighborhood may be looking for someone to teach them square dancing as a special project. (d) The home record party may prove to be the only way to bring back into square dancing some of the folks who have had to drop out of club or class for a number of reasons. Often, when only a few sessions have been missed one night of dancing to records in the home may be all that is needed to bring everyone up-to-date. (e) There may be a group of dancers in an area who find that they have neither the time nor the desire to keep up with the majority of the dancers. Rather than dropping out of square dancing completely they find that the record party, where they are able to adjust the program to their own progress, is an ideal solution. (f) Similar to the case of the folks listed in (e) are those who would like to progress a little more rapidly or dance a bit more frequently than others in their local area. Here, to augment the regular club sessions, the dancers may satisfy their cravings for the newer and the more unusual in workshop material. All of these suggestions are designed to help out, rather than compete with the existing local programs.

Regular square dance home club — In areas where there is no square dancing and no caller is available, the record party idea is a perfect solution. Periodic dances can be run according to regular pattern with a balance of all varieties of dances. Often, from such beginnings, a square dance program in the accepted tradition, including "live" calling, may eventually be formed.

Whom to Invite

The most successful and enjoyable home

square dance parties are those where people of comparable square dancing ability are invited. It is quite easy to understand that if a group is a mixture of folks who have never danced before and of some who have danced for several years it will be most difficult to please everyone. It is quite possible, however, to work in a few experienced dancers with a bunch of absolute beginners. It is virtually impossible, on the other hand, to have a completely satisfactory dance where the majority of people are experienced dancers and one or two among the guests have never danced before.

Just go easy on yourself. Make up your mind to have fun at your party. Remember — if you're the only one who has done any dancing and all of your guests will be beginners, you can really have a ball introducing them to their first square dancing. It's a downright thrilling experience.

A Few Planning Pointers

For the greatest success, plan your party well in advance. Unlike some parties that just seem to take care of themselves, a square dance party takes a degree of understanding on the part of the host and hostess. This doesn't mean that one needs to be an expert. Far from it. All that is necessary is a little background, a desire for guests to have a good time, a record player and a few records.

You may certainly invite your friends by telephone but a square dance party is an ideal time to use some of your ingenuity in producing an original and attractive invitation. Invitations also insure that the prospective guests have been given the correct address, time and date. Use your invitation to remind your guests what to wear. Naturally, high heeled shoes, coats and ties can be uncomfortable for this type of a party but your non-square dancing friends may not know this unless you tell them in advance. You might just have an extra pair of low heeled shoes around in case of emergency.

For a successful square dance party invite a couple or two more than necessary to make even squares. This allows folks to sit out occasionally without feeling guilty.

It might be a courteous thing to tip off the neighbors that you're going to have a party. *Not all square dance parties are exactly quiet affairs — if you know what we mean.*

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NOW....! LET'S PICK THE PLACE



ONE SQUARE DANCE COUPLE we know recently planned a major decorating renovation of their home and when all their furniture had been removed and, prior to the arrival of the house painters and the carpenters, used this opportunity to good advantage by converting several of the empty rooms into one great square dance hall and thereby enjoyed a most successful square dance party.

Man — what a deal! Just imagine a whole empty house to knock around in. Unfortunately we can't *all* be that lucky. However, with a bit of looking around you can probably find an ideal

spot for your "operation square dance."

The room you select in your home should meet as many of the basic requirements as possible. For a good square dance party you need a clean area that is sufficiently free of furniture and low overhanging obstructions. It should be large enough to provide at least a ten foot square for each four couples you will invite. A square twelve feet by twelve feet (144 square feet) is even more enjoyable and the dancing area, of course, should be clear of any center posts that might prove a hazard to the dancers. The family room or play room, basement,

MAC GREGOR RECORDS

FOR YOUR SQUARE DANCE RECORD PARTY



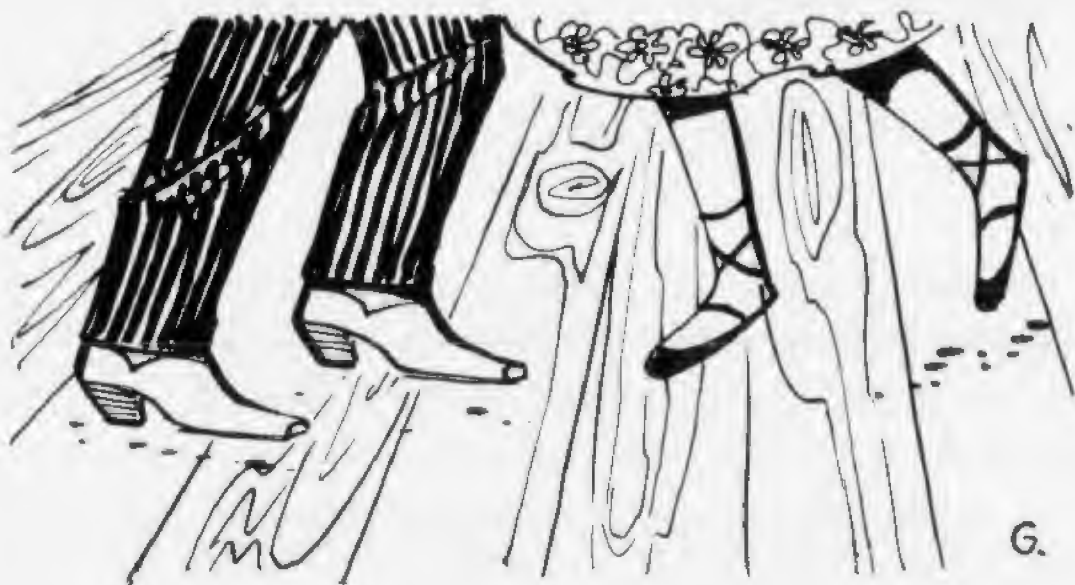
A library of over 300 recordings from which to choose. Long Playing record albums for all levels of dancing with calls by Fenton "Jonesy" — Bob Van Antwerp — Jerry Helt. Write or see your local square dance record shop for a complete catalogue of MacGregor records.

Mac GREGOR RECORDS — 729 South Western Ave., Los Angeles 5, Cal.

patio, garage, driveway, dining room or living room are possibilities. Chances are you'll be able to spot some likely room that won't need a major overhaul in order to make it danceable.

Remember too, that while ballroom dancing goes over big with subdued light, you can't square dance comfortably in the dark, so be sure that you have sufficient light.

The floor of your home square dance hall is one of your most important elements. Starting at the top, you'll find that your most ideal square dancing surface is untreated hardwood.



Frequent dancing on such a floor brings out a polish and slickness in a degree unattainable with any store-bought products. Working down from this, however, any good hardwood floor can be made into a good square dancing surface. Use wax sparingly. Be sure the floor is clean of any sticky substances. Don't, for goodness sakes, wait until the *big day* of your party to discover if the floor can be made danceable. Experiment early — for your peace of mind — if for nothing else.

Square dancing can be held on smooth cement, smooth blacktop, on asphalt tile and other surfaces. While dancing on a lawn becomes virtually impossible, portable hardwood dance floors can transform the backyard green into a very satisfactory square dance floor. To speed up a blacktop surface, try using talc, but sparingly. Small rubber beads, by-product of tire retreading, have been used with success. The commercial product Spangles is excellent on various surfaces, only, chances are, you may have trouble locating a package. If you do use wax of *any* type be sure and put it on personally — but in small quantities — then hide the stuff. Some guests, given a full can of dance wax, can attack the floor as though it were a bland steak they might be salting. When that happens

it's just a case of putting on ice skates for the rest of the evening.

Suit yourself about decorations. In a small room, decorations add little except to clutter up the situation. Decorations wisely placed, however, sometimes will even add to the acoustical advantages of your home dance hall and paper decorations to fit the theme or mood of the party can be an asset.

The Record Player

Perhaps the only necessary piece of equipment at your party will be a modern well-constructed player for your records. Select your player wisely, being sure that you are able to get sufficient volume and tone control to cover your room. In square dancing, the principle is not necessarily getting the records loud enough to be heard but clear enough to be understood. *If you can't understand 'em, you can't dance 'em.*

Set your piece of record playing equipment at the head of your hall if possible. Your square(s) will line up on the player just as they would with a "live" caller with couple number 1 having its back to the source of the calling. If two squares of dancers attend your party, place the record player in the center along the horizontal length of the hall so that couple number 1 in each of the sets has its back to that particular wall.

It is possible that if there are to be more than two squares at your home party the use of record playing equipment with an extra speaker may be helpful. This is not because the dancers would be unable to hear the sound from one player, but if the sound can be moved closer to the squares, then the total volume may be kept down and the neighbors will not be disturbed. Better yet, invite all of the neighbors and forget the two speakers.



BLESS THE BEGINNERS

... for they have more fun than people!



However, you can't stay a beginner forever and to help with your progress to bigger and better things, Windsor is listing here a special selection of simple singing square dances that will be instructive as well as highly enjoyable. Remember - Windsor features the nation's finest callers, exhilarating music and *detailed* instruction sheet with each record. Your favorite square dance record shop has these 45 rpm records on hand or can quickly get them for you.

<i>Cat. No.</i>	<i>TITLE</i>	<i>Cat. No.</i>	<i>TITLE</i>
4411	CRAWDAD SONG DARKTOWN STRUTTERS BALL	4428	OLD PINE TREE YANKEE DOODLE
4412	MY PRETTY GIRL MARCHING THROUGH GEORGIA	4429	RED RIVER VALLEY Flip - instrumental
4415	HOT TIME IN OLD TOWN TONIGHT COMIN' 'ROUND THE MOUNTAIN	4441	LITTLE SHOEMAKER Flip - instrumental
4421	LITTLE RED CABOOSE HOMETOWN JUBILEE	4144	ALABAMA JUBILEE JUST BECAUSE
4422	DOWN SOUTH PUT ON YOUR OLD GREY BONNET	4445	TRAIL OF THE LONESOME PINE Flip - instrumental
4425	UPTOWN AND DOWNTOWN KANSAS CITY GAL	4461	HONEYCOMB Flip - instrumental
4427	PISTOL PACKIN' MAMA BALL AND CHAIN	4483	SLAUNCH TO DONEGAL Flip - instrumental

If you have problems in understanding round dance instruction sheets, send for a free copy of "How To Read Round Dance Instructions."

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JUST FOR  DANCING
Windsor Records

PROGRAMMING YOUR SQUARE DANCE IS FUN



WHETHER SQUARE DANCING with one square in your home or with fifty or more squares at a large festival, there is a generally accepted format to the program of square dancing. A square dance evening is usually divided into tips with two squares to a tip.

An average square dance call will last approximately four minutes so a tip of two of these will range in the neighborhood of eight minutes. You should account for a little additional time for any instruction or walk throughs that might be necessary. At a regular square dance there will be a patter call followed by a singing call to form one tip. Then, after a short rest, the dancers will either do a round dance or once again get into squares for the next tip. After all, this is *your* party. You do as you wish.

An average evening of square dancing will usually take approximately two hours, allowing extra time for refreshments, party stunts, etc. Between each tip, there is sufficient time for the guests to mingle with each other and relax a little before joining new squares. Some friends of ours discovered that for their best parties they hide all of the chairs so that the guests either sit on the floor or get up and dance. This solution

may not work for you, however.

In order to assure your guests the fastest assimilation into the group, you may want to use name tags and perhaps introduce a few simple ice breakers into your evening's program. In each issue of *Sets in Order*, The Official Magazine of Square Dancing, you will find countless ideas for ice breakers, party stunts and mixers which may be adaptable for your home square dance record parties.

Tips to the Host and Hostess

Perhaps the best advice for the first time square dance host and hostess is simply "be prepared." Have more material planned than you will actually need. "Play it by ear." Things never go *exactly* as planned. Sometimes the guests drag in a little later than hoped for and you need to be ready with material that an odd number of guests may enjoy while they wait. You may have to switch your program around a bit during the course of the evening but if you have planned well this should not be a difficult problem.

Keep your square dancing tips short. If this is the first time for new dancers at your party, try not to overdo. A good motto at *any* square dance is to *leave your guests wanting more*.

ALBUMS FOR SQUARE DANCERS

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SH 1006 for the beginners

SH 1007 for those who want a fun level dance

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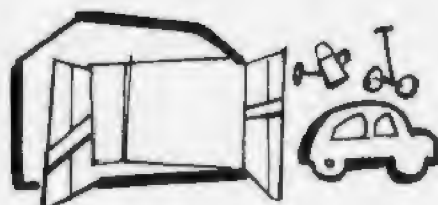
• THE INTIMATE SQUARE DANCE PARTY

Mr. and Mrs. SQUARE DANCER...This for you!

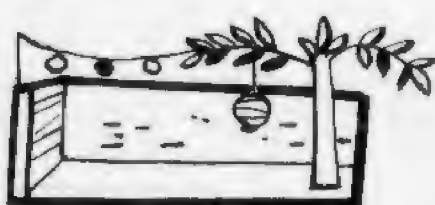
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WITH
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CLUB HALL



DID THE IDEA ever occur to you to hold your own square dance party? Most everyone has a rumpus room, patio, garage or perhaps a small recreation hall. You need a record player, a stack of good records with calls and a few square dance friends. Now you are ready for an evening of fun.

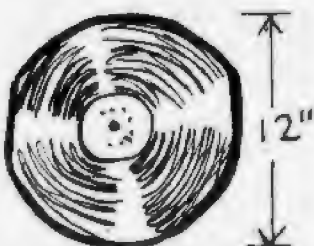
You and your friends can arrange the program and dance what you like most — but you will find these intimate dances also serve a useful purpose too. You can practice the latest dances picked up at the weekly club dance. You can brush up on the old and perfect the new. Thus your dancing improves and your club and community dancing becomes more enjoyable.

For these special dances we recommend the 7" 33 $\frac{1}{3}$ RPM "tip-a-side" records. The dances are arranged so that you dance a complete tip on each side without interruption (as at your regular square dances.) In addition there is a large variety of excellent 12" Long Playing records with calls designed specifically for your use, Mr. and Mrs. Square Dancer.



Sets in Order's new "tip-a-side" 33 $\frac{1}{3}$ RPM is especially suitable for the small group dance.

SIO — D-501 Lazy River/Ends Turn In—Outing/I Don't Know Why



An especially good selection of dances will be found on Sets in Order's Long Playing Records.

FOR STUDENT DANCERS WITH BOB RUFF

SIO LP 4002 Student Dancer
SIO LP 4005 Student Dancer No. 2
SIO LP 4007 Let's All Square Dance

CLUB LEVEL WITH ARNIE KRONENBERGER

SIO LP 4003 A Night at Rinky Dinks
SIO LP 4008 Square Dance with Arnie on Cloud Nine

CLUB LEVEL WITH BOB PAGE

SIO LP 4010 Let's Square Dance

CHALLENGE LEVEL WITH LEE HELSEL

SIO LP 4001 Square Dance Party
SIO LP 4004 Square Dance Party No. 2
SIO LP 4006 Square Dance Time
SIO LP 4009 Helsel's A Poppin'
SIO LP 4011 Easy Murder

Sets in Order

RECORDS • see your local dealer

MASTER of CEREMONIES HERE'S YOUR ASSIGNMENT

GIVING A SQUARE DANCE record party can be a very simple operation. All the work is completed for you in the records that you'll choose for your evening's entertainment. It will be important to have one person serve as master of ceremonies and it is to this person that we offer a few helpful suggestions.

In the first place it will be well for you to know *something* about square dancing. This is in order that you may be able to get the squares ready to dance, show the necessary movements, and be able to answer the questions that are bound to arise. You should also know a little of the theory behind the activity as it's danced today.

Current square dancing is not based on memorizing dances. Dancers are taught the 20 basic movements of square dancing.* It is important for dancers to start at the beginning and use a normal progression in learning each of the basics. Each step hinges on the step before. The more basics a dancer has learned the more dances he will be able to master.

In selecting your material, choose recorded dances that use basics you feel your group will absorb. In checking the order of your basic list, take the various records you plan to use and listen and analyze each one. Read the instructions and pick out the basics that are included. If your party is being designed for brand new dancers, select easy dances using basics 1 through 10 *and no more*. If, however, your party will be for folks at present in a square dance class, select dances using basics up to the point at which your guests will have received instructions. If in doubt, check with your caller to find out how much he has taught. All of this, of course, you need to do before your guests arrive.

One disadvantage in using records with calls can be avoided if your selection of records is

*See the booklet, the Basic Movements of Square Dancing, published by Sets in Order, 15c per copy, available at Sets in Order, 462 North Robertson Boulevard, Los Angeles 48, California. Include a stamped, self-addressed 4" x 6" envelope for mailing.

OPENER, MIDDLE BREAK and CLOSER:

⁷ALLEMANDE YOUR CORNER, ¹DO SA DO YOUR PARTNER

⁶MEN STAR LEFT, GO ONE TIME AROUND .

²PASS YOUR PARTNER, CATCH ALL EIGHT NOW
BACK WITH THE LEFT, A FULL TURN, TO THE CORNER GO

¹²BOX THE GNAT, ¹DO SA DO, BACK TO BACK YOU WHIRL

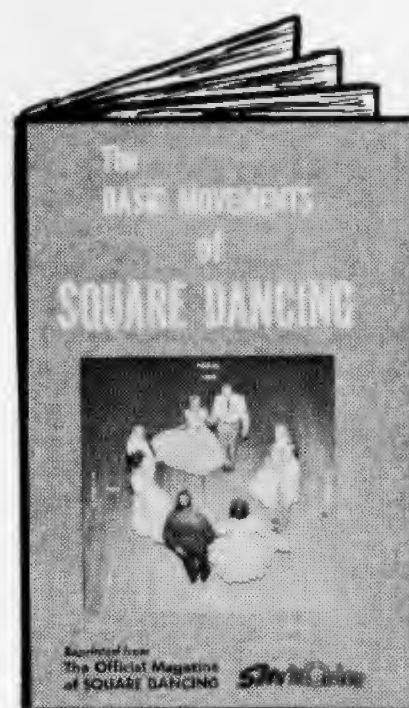
⁷ALLEMANDE LEFT YOUR CORNER THEN LET'S ³PROMENADE YOUR GIRL
SHE'S STEALING KISSES, PRECIOUS KISSES
BE CAREFUL SHE MAY STEAL YOUR HEART . .

Allemande left with the corner, do sa do your partner then the men make a left hand star in the center and travel full around. Pass by original partner and catch all eight with the right hand lady (right forearm turn half way around, change to left forearm turn once around). Box the gnat with the corner (original partner) then do sa do this same girl. Allemande left with original corner then promenade your partner back to home position.

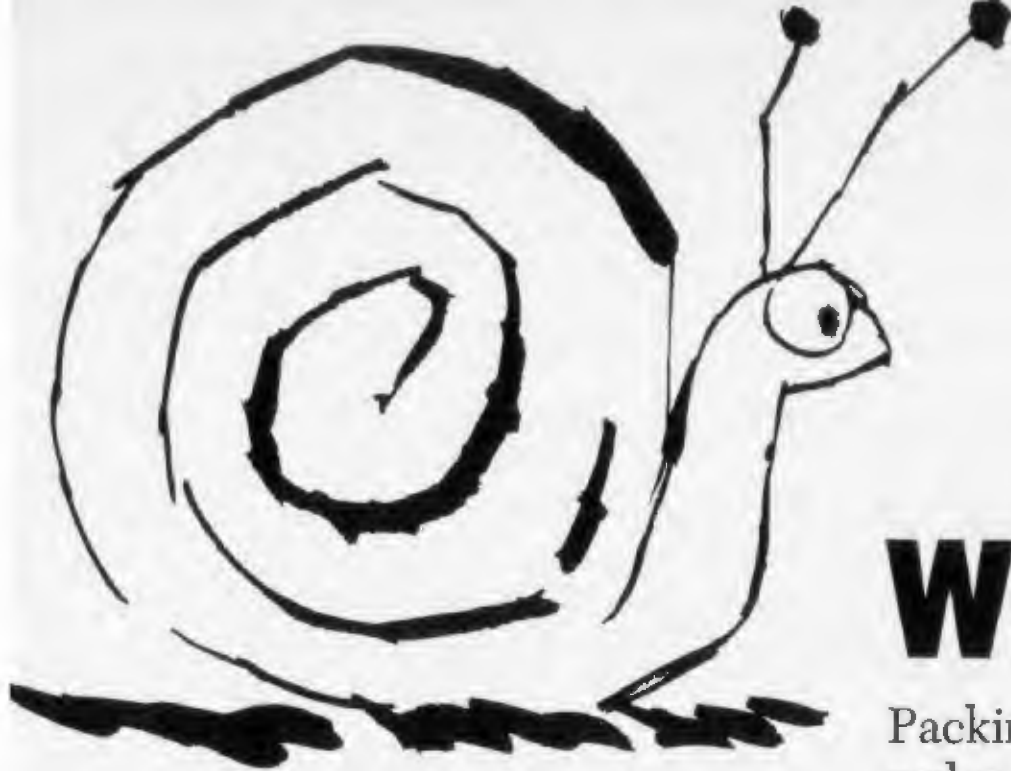
Here is a sample call sheet. A similar instruction sheet accompanies each square dance record that you purchase. Notice the underlined words. These are the basics involved in this particular dance. The numbers over the basics refer to the teaching order recommended in the basic list of 20.

broad enough so that the dancers will not be allowed to memorize the routine of any particular selection. This is important.

If you are going to be the MC, be sure of yourself. To be successful, a square dance evening can only have one teacher or caller in operation at any one time. "Plan your work, then work your plan," is a good motto to remember. Manage to get your group's attention before you start teaching and you can avoid bedlam. Stay away from depriving the guests of full pleasure by being too demanding or dictatorial. A *fun attitude* on your part can become contagious and your relaxation will come from a thorough knowledge of what you are going to be dancing.



Here is a must for all square dancers. This little booklet lists those square dance movements considered the most important. Copies may be obtained for 15 cents and one stamped, addressed envelope from Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif.



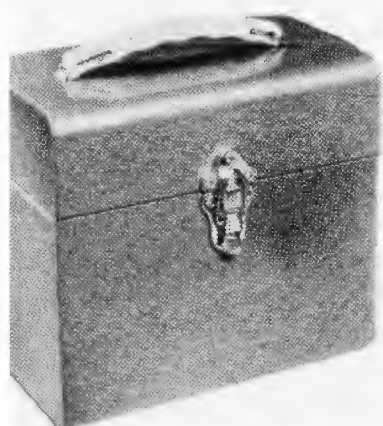
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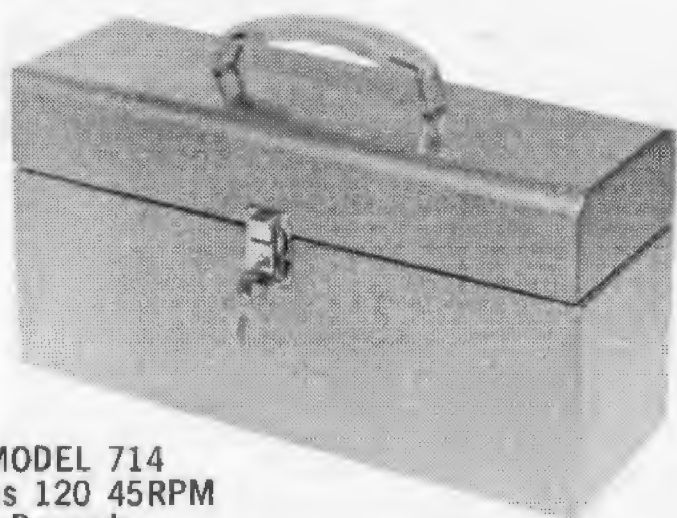
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DANCE RECORD CENTER

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YOU'LL HAVE A BALL WITH THE ROUNDS



YOU MAY WISH to include a selection of round dances in your square dance party. This is entirely fitting with the tradition of square dancing. In the early days folks would most frequently finish off the evening with a good-night waltz and intersperse among their square dances a polka, a schottische and a variety of simple couple dances.

The contemporary square dance finds a good place for round dancing and includes it as an important part of the normal square dance picture and although some round dances are designed for more experienced dancers, a great many are available that require a person only to walk to the beat of the music. This type is very easy to learn and you'll find that simple rounds and mixers are a joy to teach.

As in the case of teaching the squares, you'll want to become completely familiar with your material before you ever attempt to teach a round dance to someone else. However, it may be that the home square dance party you give will be designed for folks who already know their squares and rounds. In this case, it will be a simple matter to select some of the rounds the group knows and just play them during the breaks, allowing the folks to dance without the need for any instruction.

One advantage of the rounds, of course, is that any number of couples may take part. Rounds may become a good program "filler" with an uneven number of couples or until all your guests arrive. It's possible that the round dances may serve as a good ice breaker, and a mixer or two interjected at the right time could be of great value to your evening.

Use good judgment in what you select to teach. If you're working with brand new dancers be careful that you don't start out *over your*

head or over the heads of your dancers. For beginners, you may find it best to use only the very simple round dances and mixers. You may find that this means you should avoid turning waltzes, turning two-steps and rounds that have a number of sequences.

Over-ambition in planning your program can kill enthusiasm on the part of your guests. It's far better to be overly simple than a slight bit too complicated at this stage of the game. Just remember, whether selecting your squares or round dances, choose material with care, paying particular attention to *keeping it simple and keeping it fun!*

Meas.

INTRODUCTION

1-2

Wait:

3-4

Apart, Touch; To Closed, Touch;

Standard Acknowledgement coming into closed position for start of pattern.

PATTERN

1-2

Walk Fwd, 2; Half Turn Two-Step;

In closed position, starting fwd in LOD, walk fwd 2 slow steps; make 1/2 R face turn in one two-step to face RLOD.

3-4

Walk Bwd, Manuv; Half Turn Two-Step;

Starting bwd in RLOD, walk bwd 2 slow steps, maneuvering on 2nd step 1/4 R-face to face COH; make 1/2 R-face turn in one two-step to face wall.

5-6

Side, Behind; L Turn Two-Step;

Step swd L in LOD, XRIB turning to SIDE-CAR M facing RLOD (W XLIF); make 3/4 L-face turn in one two-step coming into CLOSED pos facing COH.

Here is a typical round dance instruction sheet. A similar instruction sheet comes with each round dance record produced by one of the major square and round dance recording companies. Notice that the bold faced type gives the teacher's instruction cues which will be used in prompting the dancers. The light faced type is the detailed description of each portion of the dance.

REFRESHMENT TIME



A PARTY just isn't a party without a snack period at some time during the evening. In square dancing, this becomes even more important, for your guests will be exercising and developing an appetite as the evening progresses.

For your party, you may want to be quite elaborate and fancy in your preparations or you may want to keep to the simple side. Whichever you select, eating time can be a most important time in your party. This is the social climax of the evening — the time when your guests sit down and cement friendships

with the folks they may have met for the first time only an hour or two before.

There are a number of ways to work out your refreshments. If you are planning an elaborate spread, perhaps a supper or something on the heavy side, you might do well to wait until the dancing part of your evening is completed. You'll discover that once the folks have finished a fairly hearty meal, it might be difficult to get them up into squares again. However, if you do propose just a snack or a few dips during the evening, you will find that this, too, can be quite successful. To have a

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- Dogbone
- GR 12021 Ocean Wave Workshop
- Red Hot River
- GR 12027 Star Thru Workshop
- Wheel And Deal Workshop
- GR 12031 Half Sashay Workshop
- Wheeling Pairs



45 rpm, EP's \$1.95

- GR 13001 Shake The Dice Workshop
- Will-O-Wisp
- Fold The Line Workshop
- Thornapple
- GR 13002 Quarter Left Workshop
- Rocky Quarters
- Dixie Star-Thru Workshop
- Wheel And Deal Hash
- GR 13003 Cast-Off Workshop
- Chain Hash
- Ends Cross Over Workshop
- All-Four-Couple Hash

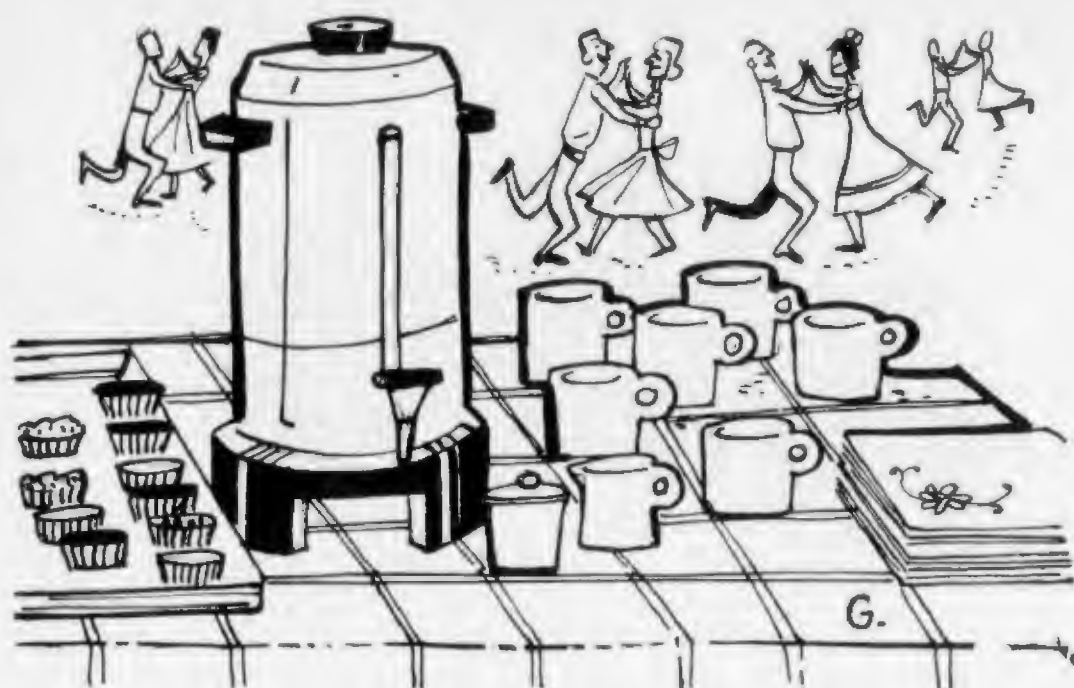
Manufactured by **GRENN, INC.** Box 16, Bath, Ohio

punchbowl (non-alcoholic, of course), or soft drinks or even cold water available between the various tips will mark you as an exceedingly gracious and thoughtful host.

A fun way and perhaps a rather sly way to handle the refreshments is to suggest either a *pot luck supper* to which each guest brings one dish, or a *box lunch social* for which each one of the lady guests packs and decorates, in her most imaginative style, one lunch for two persons. The fun of this lies in the fact that each dancer is assured of someone other than his



regular partner as an eating companion. This, of course, adds to the friendliness and success of the party.



Here are a few additional simple recipes and ideas which you may wish to try out on your square dancing guests:

RECIPES FOR HOME PARTIES

ANGEL DELIGHT—a fruit “hash” that’s easy to fix and elegant to eat.

1 c. sour cream	1 c. marshmallow “bits”
1 c. pineapple chunks	1 c. cocoanut
1 c. mandarin oranges	

Drain fruit well, mix with other ingredients and chill. Nut bread is good with this.

(More on next page)

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and **WESTERN SHOP**

AT ♦ ♦ ♦ ♦ ♦

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HEARTY PARTY SANDWICH FILLING — for when a "snack" just isn't enough.

½ lb. cubed medium cheese
6 hard cooked eggs
2 cans water-packed flaked tuna
4 tbsps. *each* chopped green pepper, chopped onion, chopped stuffed olives, chopped sweet pickle
1 c. mayonnaise

Mix together, fill 16 hot dog buns, wrap in foil and warm in 250 degree oven for ½ hour.

THIRST-QUENCHERS — in the form of punches. Try 2 qts. raspberry sherbet, 4 qts. ginger ale, mixed and served at once. Or combine 2 qts. lime sherbet, 4 qts. lime drink. Or sample frozen punches from your market.

A DIP OR TWO — which can be served with your favorite crackers and potato chips.

Blend 4 tbsp. deviled ham, 4 tbsp. horseradish, 1 tbsp. grated onion, 2 tbsp. minced chives, ½ c. whipped cream, ½ c. mayonnaise, for one dip. Mash 1 ripe avocado, add ¼ c. cream cheese, ¼ c. mayonnaise and season to taste with about 1 tbsp. lemon juice and a dash of onion juice. Prepare this one just before you want to serve it.

CHOCOLATE NUT CRUNCH — for a lip-smacking "chocolate-y" taste treat.

1 c. chopped nuts 2 c. van. wafer crumbs
½ c. butter or marg. 1 c. confect. sugar
3 egg yolks (beaten) 1½ oz. melted chocolate
½ tsp. vanilla 3 egg whites (beaten stiff)
Combine crumbs and nuts. Line bottom of 9" square pan with ½ of crumb mixture. Cream butter and sugar; add beaten egg yolks. Add melted chocolate and vanilla. Mix well. Fold in beaten egg whites. Spread over crumb mixture. Top with remaining crumb mixture. Chill in refrigerator overnight. Cut into squares. Serve with ice cream.

Thanks to the National Convention Cookbook for some of these ideas.





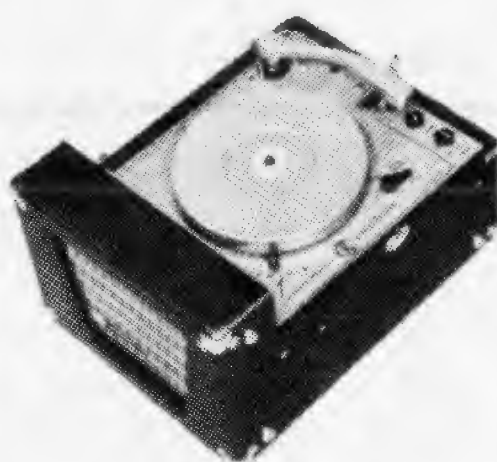
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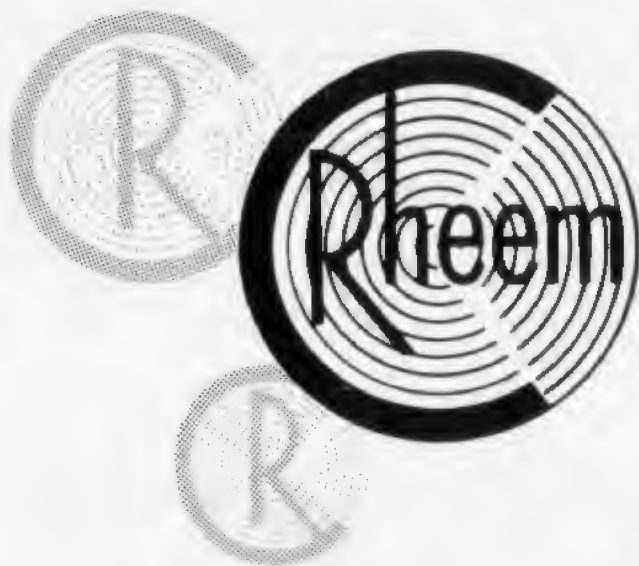


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SOUND EQUIPMENT FOR CALLERS AND DANCERS

DON'T FORGET

When you're hosting a square dance party in your home or whether you're just an incurable enthusiast — *Sets in Order*, the Official Magazine of Square Dancing, is your best bet for new ideas for party fun, what to wear, where to go and what to do, with helpful suggestions by the ton. In the February 1962 issue, for example, you'll find an invaluable guide to all sorts of things pertaining to your square dance club in a special 16-page handbook bound into your copy of *Sets in Order*, without any extra cost. Don't wait — get your subscription in today! You'll find a handy application form on page 63 of this issue.

A FEW CONCLUDING THOUGHTS

WHO KNOWS, when you start planning your home square dance record party, just where all of this may lead. Be prepared for your departing guests to say "Wow! That was fun. Let's do it again."

Perhaps this is just the type of reaction you will be looking for and maybe your party will have served as an *exciter dance* to get newcomers into the square dancing picture. If that is the case, perhaps you should be ready with a follow-up.

If your area is fortunate you may have an experienced caller-teacher handy who has regular classes starting once or twice each year. This, of course, is the ideal situation. Nothing can substitute for the personal care and instruction of a competent instructor and, by all means, try to steer your new recruits in this direction. If no caller is available, however, you may wish to step into the gap and do some teaching and actual calling yourself.

You'll find that calling can be fun. Some of the singing call records that you'll be using at

your home record party are available without calls as well. By using the instruction sheets that come with each record, you can use these instrumentals and try calling a few yourself.

Don't misunderstand us. Calling is no cinch. It is a definite responsibility and, like so many other things, needs to be studied and understood by an individual before he is in a position to teach others.

Whether you would make a good teacher, which is a prime requisite of being a good caller, or not, might well be determined in the course of your responsibility of host and master of ceremonies at your own home record square dance party. Of course, the best way to keep current with hundreds of square dance ideas is to become a regular subscriber to *Sets in Order*.

If all you're interested in at the present time is simply providing your friends with an outstanding evening of unbeatable fun, you can't go wrong with a square dance party. Give it a try and see for yourself.

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(Continued from Page 36)

into CLOSED pos with M's back twd LOD, step bwd in LOD on R ft; step bwd again in LOD on L ft pivoting 1/2 R face (W steps fwd on her R ft between M's feet during pivot), into SIDECAR pos with M facing LOD, step fwd in LOD on R ft; start L ft and take 2 more steps fwd in LOD in Sidecar pos; (these 8 walking steps should blend into a continuous, flowing movement down LOD, with M sliding smoothly into the Closed and Sidecar pos.)

5-8 Fwd/Close, Back/—; Back/Close, Fwd (Adj.)/—; Turn Two-Step; Turn Two-Step; Step;

In Sidecar pos step fwd in LOD on L ft, close R to L, step bwd RLOD on L, hold 1 ct; step bwd in RLOD on R ft, close L ft to R, step fwd in LOD on R adjusting to CLOSED pos by turning approx. 1/4 R to face wall and LOD, hold 1 ct; start L ft and do 2 turning two-steps to end in BANJO pos, M facing LOD.

9-12 Walk, 2; Pivot 1/2 (to Closed), Back Up; Pivot 1/2 (to Sidecar), Fwd; Fwd, 2;
Repeat action of Meas 1-4.

13-16 Fwd/Close, Back/—; Back/Close, Fwd (Adj.)/—; Turn Two-Step; Turn Two-Step;
Repeat action of Meas 5-8 but end with ptrs. facing in BUTTERFLY pos, M's back to COH.

17-20 Two-Step (Face-to-Face); Two-Step (Back-to-Back); Change Sides, 2; 3, 4;
Starting M's L do one two-step to side in LOD; release lead hands (M's L, W's R) swing trailing hands thru turning to a back-to-back pos; start M's R ft, do one more two-step to side in LOD; release M's R and W's L hands and join M's L and W's R, ptrs change sides with 4 steps M starts L ft and circles around in bk of W twd RLOD and wall completing a full L face turn to end facing COH as W crosses under joined hands completing a full R face twirl in front of M to end facing ptr and wall in BUTTERFLY pos.

21-24 Two-Step (Face-to-Face); Two-Step (Back-to-Back); Change Sides, 2; 3, 4;
Repeat action of Meas 17-20 in RLOD, ending LOOSE CLOSED pos M's bk twd COH.

25-28 Side, Behind; Side, In Front (dip); Recover, Side; Pivot, 2;
M steps to side in LOD on L ft, turning slightly to SIDECAR pos, steps on R ft XIB of L (WXIF); steps to side on L ft, dips on R ft XIF of L turning to BANJO pos facing diag twd LOD and wall (WXIB and dip bk on L); recover on L, step to side on R in RLOD; start L and do a full R face couple pivot in 2 steps ending in LOOSE CLOSED pos M's bk to COH; (this 8 ct sequence should also flow without break or hesitation).

29-32 Side, Behind; Side, Front (dip); Recover, Side; Pivot, 2;

Repeat action of Meas 25-28 ending in BANJO pos facing LOD.

PERFORM ENTIRE ROUTINE FOR A TOTAL OF THREE TIMES

Ending: End third sequence with M's back to COH ptrs join M's R and W's L hands, step apart and acknowledge.

RHYTHMIC

PAPER DOLL

By Jim and Ginny Brooks, Alderwood Manor, Washington

Record: SIO X3126

Position: Open, facing LOD

Footwork: Opposite, Directions for M

Meas. INTRODUCTION

1-4 Wait 1 Meas; Balance Apart/Point, Together/Touch; Turn Away/Brush, 2; 3, 4;
In Open pos facing LOD wait 2 cts, balance apart while turning to face ptr, point free foot twd ptr (M's R, W's L), balance together while turning to face LOD; make a circle away from ptr in 4 step-brushes to end facing LOD in OPEN pos.

DANCE

1-4 Walk, 2; Turn, Point; Walk, 2; Turn, Point;
Starting M's L, W's R walk fwd 3 steps turning briskly twd ptr and RLOD on third step, changing to M's L and W's R hand, point free foot twd RLOD (M's, R, W's L); repeat moving RLOD, R, L, R, point L in LOD to end in OPEN pos.

5-8 Away, Tap; Roll, 2; Away, Tap; Roll, 2;
Step swd away from ptr (M twd COH with L — W twd wall with R), tap free foot (M's R, W's L) in front and slightly across supporting foot; M roll R face, W L face one complete turn to change places and change hands in two steps R, L to end facing LOD in Open pos, W on M's L (M passes in back when rolling across); repeat, stepping swd away from ptr, tap free foot in front and slightly across; roll back to original Open pos, M on inside to end in OPEN pos facing LOD (M again passes in back of W).

9-12 Fwd Two-Step; Fwd Two-Step; Turn Away, 2; 3, Face;
In Open pos do 2 fwd two-steps starting M's L and W's R: release hands and make a circle away from ptr in 4 walking steps L, R, L, R, to end in FACING pos, both hands joined but not too close to ptr.

13-16 Balance Together; Balance Apart; Cross, Point; Cross, Touch;
Do a two-step balance together and apart: release M's R, W's L hand while crossing M's L and W's R foot twd RLOD coming to momentary OPEN pos, face ptr and rejoin both hands as the free foot is pointed sideward twd RLOD (M's R, W's L); release M's L, W's R hand as M crosses

R and W crosses L foot in front twd LOD coming to momentary Open pos, touch free foot beside supporting foot (M touch L to R, W opp) as you face ptr to assume BUTTERFLY pos M facing wall.

17-20 Vine, 2; 3, 4; 5, 6; 7, 8;

In Butterfly pos arms extended to side, grapevine along LOD coming to momentary OPEN pos on cts 3 and 4, pressing leading hands together on cts 5 and 6, coming to OPEN pos on 7 and 8.

21-24 Fwd Two-Step; Fwd Two-Step; Turn Away, 2; 3, 4;

Do 2 two-steps fwd in LOD in Open pos: with 4 brisk walking steps, circle away from ptr (M turning L face, W R face) to return to SEMI-CLOSED pos facing LOD.

25-28 Fwd Two-Step; Fwd Two-Step; Twirl, 2; 3, 4 (one twirl);

In Semi-Closed pos do two fwd two-steps followed by one slow R face twirl for W in four steps.

29-32 Repeat action of Meas 25-28, ending in OPEN pos facing LOD

Ending: On third and last sequence, finish W's twirl and M's steps in three steps and a touch while changing hands to M's R and W's L. W wraps into M's R arm with L face turn in two steps while M takes his two steps in place, both dip back in inside ft on third step (last beat of music). Both finish facing fwd in wrapped pos 'sitting' back (dip) on inside foot, outside foot extended in point twd LOD and slightly off the floor.

BITTER BESS

By Bill Peterson, Detroit, Michigan

**Swing your corner, she's for you
First and third here's what you do
Promenade outside just halfway
While the side two do a half sashay
Heads square thru, go once and a quarter
Then U turn back, lady on the left
Allemande left**

SOMETHING OLD — SOMETHING NEW

By Merv Beckner, Stratford, Ontario, Canada

**One and three you bow and swing
Then lead right out to the right of the ring
And circle up four you're doing fine
Head gents break and form two lines
Forward eight and back you reel
Now pass thru and wheel and deal
And those who can star thru
Then trail thru, go around one
And four in line you stand
Forward eight and back you reel
Pass thru and wheel and deal
Center four star thru
Trail thru, go around one
And four in line you stand
Forward eight and back with you
And forward again left square thru
All the way round that's what you do
And there's the corner, look out man
Here we go, left allemande**

OKIE DOKIE

By Tonto King, Ardmore, Oklahoma

**One and three go forward and back
Cross trail, U turn back
Right and left thru don't take all night
Lead on out to the couple on the right
Circle up four you're doing fine
Head gents break, make two lines
Forward eight and back with you
Bend the line and star thru
Right and left thru don't get sore
Back to the middle, circle up four
One full turn, pass thru
Half square thru the outside two
You turn back, box the gnat
Right and left thru the other way back
Pass thru and face your own
Right and left thru, don't roam
Duck to the middle, pass thru*
Square thru the outside two
Three-quarters round, look out man
Allemande left . . .**

*From here

**Star thru, right and left thru
Pass thru, California twirl
Cross trail across the world
Allemande left . . .**

CONTRA CORNER

DON'S REEL

By Bruce Johnson, Santa Barbara, Calif.

From a suggestion of Don Ward, Sunland, Calif. Use any even number of couples. This is a Duple-Minor (1, 3, 5, etc. cross over) with a Double Progression.

Everyone go forward and back

(This call during intro or before music starts)

**— — — And with the left hand lady swing
— — — Face across and square thru
— — — Pull the last one by and turn
The one you meet with a right full around
Then some walk up and some walk down
— — — And the same way back
— — — When you're straight two ladies chain**

(Cross at the head and cross at the foot)

**— — — And chain right back
— — — And in your lines go forward and back**

Note: This is not a good contra to begin on. Stress forward and back — eight counts. You are facing the direction in which you will walk at the end of the square thru.

Turn the person you meet at the end of the square thru with a right once around (exactly.) Remember who that person is, so you can return to the same place before the ladies chain.

Since this is a double progression, it is necessary to cross over at the head and foot each time. (Head and foot dance at beginning of each 64 beat group.)

At the head and foot only, upon completion of the square thru, do not turn. Stay facing the same direction and get ready to lead the lines up and down the hall. This is not good for crowded halls.

TRUE BEND

By Bill Hansen, Santa Barbara, California

Ladies center and back to the bar
Head gents make a right hand star
Come back by the left, a left hand star
Pick up your opposite with an arm around
End gals pick up your corner with an arm around
End men pick up your partner with an arm around
Now bend each line and there's old corner
Allemande left . . .

SONOMA TRAIL

By John Savage, San Francisco, Calif.

One and three go out to the right
Circle four don't take all night
Head gents break, line up four
Forward eight and back with you
Forward again and cross trail thru
You turn back and box the gnat
Same girl do sa do to an ocean wave
Balance forward up and back
Pass thru and on to the next
Cross trail thru and then
You turn back and box the gnat
Same girl do sa do to an ocean wave
Balance forward up and back
Pass thru go on to the next
Do sa do, go one time around
Back right out and circle eight
Allemande left . . .

ENDS CROSS BREAK

By Ham Wolfram, Toronto, Ontario

Four little ladies chain across
Turn 'em boys and don't get lost
Heads go forward back with you
Forward again, cross trail thru
Go round two hook on the ends
Forward up and back with you
Forward again and pass on thru
Ends cross over, face that two
Allemande left . . .

FRED'S QUICKIE

By Fred Christopher, St. Petersburg, Florida

Forward eight and back with you
Face your corner, star thru
Walk all around that corner lady
See saw round a brand new taw
Now join hands and circle eight
Circle eight you don't get straight
The head two gents and the girl with you
Go up to the middle and square thru
All the way around and when you're through
Star thru the outside two
Circle up eight that's what you do
Now the side two gents and the girl with you
Go up the middle and square thru
Four hands round and when you're through
Star thru the outside two
Circle up eight that's what you do
The head two gents and the girl with you
Square thru in the middle you do
All the way around and when you're through
Star thru the outside two, left allemande

HEDOODIT

By Del Coolman, Flint, Michigan

Promenade don't slow down
One and three wheel around
Right and left thru the couple you found
Pass thru, on to the next right and left thru
Same two ladies chain
Same two couples star thru
Right and left thru
Inside gents turn around
Same two gents pass thru
Allemande left

GOOD PRACTICE

By Stub Davis, Waurika, Oklahoma

Head two ladies chain to the right
Four ladies chain, don't take all night
One and three half sashay
Circle to the left while you're that way
Four old men go up and back
Pass thru, U turn back
Four ladies pass thru round one
Down the middle pass thru
Round one you're still not thru
Cross trail, divide the land
Behind your man and there you stand
Forward eight and back for me
Men turn back, box the flea
Girls turn back, Dixie chain
Ladies left, gents right, left allemande
Partner right, right and left grand

* SINGING CALL

BILLY BOY

By Dick Leger, Warren, Rhode Island

Record: Top #25024, Flip instrumental by Dick Leger

OPENER, BREAK and CLOSER

Join your hands, circle left, Billy Boy, Billy Boy
Go all the way around that ring Billy
Allemande left that corner girl, do sa do your little pearl

The men star left, go once around
Get back home and do sa do, do that left allemande

Go back and swing your lady, Charming Billy
Promenade this pretty thing, won't you help me sing

She's a young thing and cannot leave her mother
FIGURE

Head ladies chain across, and it's couples one and three

Forward up to the middle and back, Charming Billy (square thru)

Four hands in the middle of town, count four hands around

Circle four with the outside pair, make a line there

Forward eight to the middle and back

Why don't you cross trail

And swing your corner lady, Charming Billy
After you have swung, promenade this brand new maid

She's a young thing and cannot leave her mother
Sequence: Opener, Figure twice, Break, Figure twice and Closer

DO THRU TOO

By Jerry Helt, Cincinnati, Ohio

One and three square thru
Four hands round you do
Circle half with the side two, dive thru
Heads double pass thru, heads California swirl
Sides double pass thru, sides California swirl
Dive thru—all double pass thru
Heads California swirl too
Circle four half around
Opposite lady left allemande . .

BREAK

By Dick Weaver, Honolulu, Hawaii

Side two go right and left thru
Turn your girl, yes you do
Head gents and the corner girl
Up to the middle and back to the world
Forward again and square thru
All the way 'round just like that
With the one you meet, box the gnat
Right and left thru in the usual way
Half square thru hear me say
California swirl and cross trail
Left Allemande . . .

STAR BOX

By Fred Applegate, La Mesa, Calif.

Side ladies chain across the set
Same two ladies chain to the left
Heads go forward and box the flea
Star by the left three-quarters please
Box the gnat with the sides of the town
Square thru the other way round, count four hands
You're doing fine, pull 'em by and bend the line
Box the flea across the set, same four star by the left
Once and a half round you go
Then side four to the middle and box the gnat
Square thru three-quarters man
There's old corner, left allemande . .

GOOD LUCK, JR.

By Joe Barcelow, Ionia, Michigan

Heads to the middle, back with you
Forward again and square thru
All way around, don't be late
With the outside two catch all eight
Right hand half way round
Back by the left all the way around
Heads to the center and box the gnat
Then do sa do go all the way around
Make an ocean wave, rock it up and back
Right and left thru, don't be late
Pass thru and catch all eight
Right hand half way around
Back by the left all the way around
Heads to the center and box the gnat
Then do sa do all the way around
Make an ocean wave, rock up and back
Right and left thru, turn your date
Pass thru and catch all eight
Right hand half way around
Back by the left all the way around
Like a left allemande
Partner right go right and left grand

SPARKY'S APPLE SAUCE

By Sparky Sparks, San Anselmo, California

One and three swing you do
Two and four right and left thru
One and three do a half sashay
Into the middle and back that way
Forward again and pass thru
Separate go round just one
Come into the middle U turn back
Right and left thru the outside two
Turn your girl and dive thru
Star thru, cross trail you do
Go round one, lady in the lead
Dixie chain in the middle of the night
Lady go left, gent go right
Go round one, come into the middle
Box the gnat, face the sides
Do a right and left thru
Turn your girl and dive thru
Square thru in the middle of the floor
Count four hands and a quarter more
Allemande left

6 TO 2

By Madeline Allen, Larkspur, California

Promenade single file
Head ladies turn back, right and left grand
Right left right left pass the next
Promenade don't slow down
Side ladies turn back, promenade three in line
Lone gents turn back
Circle up four and then
Gents break, ladies star right
Go once around, left allemande . . .

* SINGING CALL

BLUE RIDGE MOUNTAIN BLUES

By Fenton "Jonesy" Jones, Glendale, California
Record: MacGregor #8955, Flip instrumental by Fenton Jones

BREAK

The head two star thru
Right and left thru you know
You circle up four, go once around that ring
Pass thru, box the gnat, do a little do sa do
Step right up and give that gal a swing
Allemande left your corner — pass one lady by
Take the next girl, promenade and say
My grip is packed to travel and I'm scratchin' gravel

On that blue ridge far away

FIGURE

Those four little ladies promenade that ring
(go, go, go)

Home again, everybody swing
Join hands circle round that town
Swing your corner round and round
Allemande left new corners
Wagon wheel your own
Spin 'er boys, promenade and say
You've got a brand new lady
When you swing this baby
On the blue ridge far away

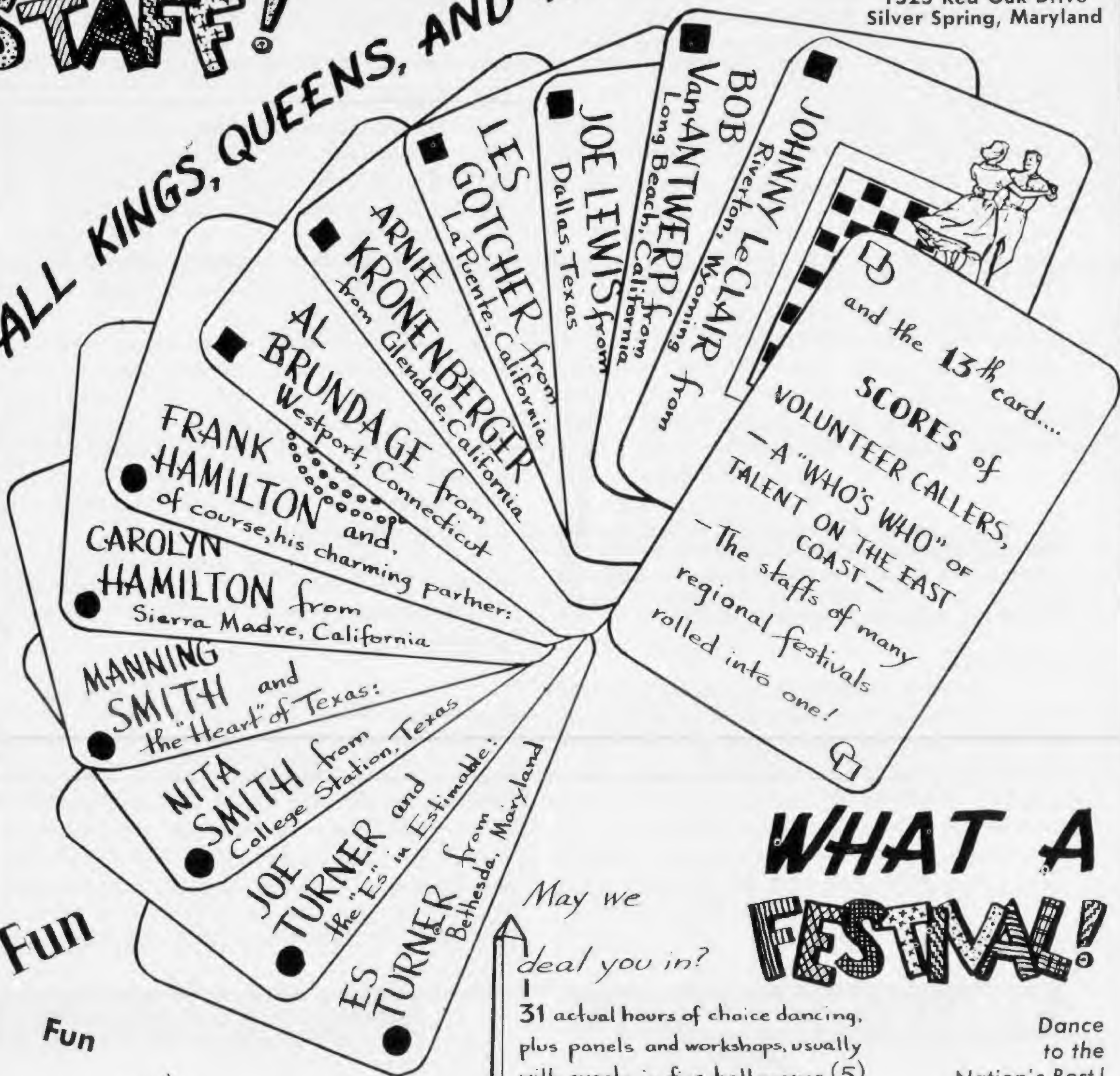
Sequence: Figure twice for heads, Break,
Figure twice for Sides.

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FESTIVAL!

(Letters, continued from Page 7)

full-time music composers and arrangers? We believe that even the callers' equipment will see quite a change. Here is a foreseeable future which depends on us and our attitudes.

Virginia and Glenn King
Deckerville, Mich.

Dear Editor:

... Sets in Order's Handbook on History! (November, 1961) It was absolutely intriguing to read the wonderful story Dorothy Shaw spun. What a job she did! How picturesquely she told the story! And how completely! It seems to me this Sets in Order should be in all libraries for authentic reference material. I just hope your reprints sell quickly and in great numbers to justify all the work, planning, research and writing that went into the issue. I know I came across nothing in my reading before, to equal this. I surely intend to keep firm ownership over my copy.

Midge Mossberg
San Luis Obispo, Calif.

No worry about the reprints selling quickly. We've printed several thousand extra for the new dancers and folks who might have the desire for another copy. We just hope we have enough to last us for a couple of seasons.—Editor

Dear Editor:

... We have recently participated in a Civil War pageant at our Rochester Memorial and the director who came from New York to produce it had much praise for our young square dancers. The City Historian congratulated us on keeping the young people aware of their early heritage thru dance figures and early folk music. We performed with Dr. Fennell directing the Eastman Symphonic Band. It was a nice experience for us all.

Our teen square dance membership has grown and also the number of clubs for teenagers in our area. We have helped in the formation of all of them by bringing groups of our dancers to combine with the beginners...

Beatrice Westwater
Rochester, N.Y.

Dear Editor:

With more curiosity than enthusiasm and some persuading, we started square dancing last fall with other would-be square dancers. Now, many lessons later, with time and patience from our instructor plus help from our long-suffering fellow dancers, we are at last emerging from the smog and begin to feel there is hope for us.

At first the whole thing was a complete mystery and required absolute concentration. ... To go backwards when we should have gone forward, etc., was all bewildering as well as embarrassing. But very gradually, after a few weeks it all seemed to sort itself out and became quite fascinating, like putting the pieces of a jig-saw together.

Now we enjoy all the lessons, the fun and the new friends with plenty of enthusiasm and with no persuasion at all. In other words, we're hooked!

Jo Reed
Westbank, B.C., Canada

Dear Editor:

Just a quick note to tell you how much we enjoyed seeing the article about our "Pink Barn" in the October Sets in Order. The write-up was excellent and the photo reproductions were "tops." But more important is the job you and your magazine are doing to help the student dancers gain an understanding of what a wonderful recreational activity they are start-

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ing. I think your series of articles will help to reduce the number of "drop outs" in square dancing.

Dave Gove
Seaside, Calif.

Dear Editor:

... We can't begin to tell you how much we do enjoy receiving Sets in Order. It's nice to start to learn a new dance and then hear everyone say, "Oh, that was in the last issue of Sets in Order." Our club is almost new but we are learning fast and having the time of our lives. We often wonder what we ever did with our time before we learned square dancing.

SFC George F. Woolf
Fort McClellan, Ala.

Dear Editor:

I like all types of dancing, teach and call squares and teach and lead rounds to the best of my ability which I would say is just fair, but enough to satisfy my square dancers. I love the Latin dances but do not have the training to teach them. My pet peeve, however, is that almost all the "Latin" dances taught to square and round dancers so far have been the usual: walk, 2, 3, touch; grapevine away; together;

cross-over; cross back, etc. etc. I say that if we can't teach the Latin dances as they should be taught, let's leave them alone. Those few dancers who especially want to do the Latin dances should go where the proper instruction is offered with qualified teachers. They are going to have to *pay* for it but it comes under "special privileges" and they *should* pay.

Latin dances have a special "feeling" and "flow" to them and it's really comical to see most dancers going thru the motions mechanically, with stiff bodies.

If the round dance teachers are looking for something "new" to teach, how about the schottisches, polkas, the beautiful waltzes like Blackhawk, Merry Widow, Skaters, etc. True, these are old dances but they should be perpetuated and they will be brand new to 90% of today's square and round dancers...

Jo Hardy
Pomeroy, Ohio

Dear Editor:

... Your Walkthru section certainly seems to be hitting the nail on the head as far as help to clubs is concerned, as you intended.

In spite of what anyone says, I firmly believe

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that it is the executive (committee) and how
the square dance club is run that makes or
breaks it. We have seen the same caller have
good, bad and indifferent clubs and also seen
good clubs with indifferent callers. To my mind
it is the club spirit that makes you want to
return again and again . . .

Audrey Hooson

Edmonton, Alberta, Canada

GIANT FESTIVAL PLANNED

Big news coming from Colorado is a
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OVERSEAS DATELINE

Tokyo, Japan... The Far East Square Dance Callers' Association started their new year by electing the following to office: Harry Benson, Cecil Curtis and John Stone. New callers in the association are Roy Bardwell, W. C. Scott, Carl Sims and John Stone. However, by summer's end, the association will have said "Sayonara" to Coy Cowan, Chuck Chesteen, Jim Floyd, Turner Mallory, Dick Pollitt, Tom Trainer and Jim Watson. A Japanese square dance caller, Mr. Nose (pronounced Noe-see?) varies pro-

ceedings by calling a tip—and in English! A federation of square dance clubs in Japan is in the offing with expectations that this will further the cause of square dancing in Japan most rapidly.

—W. C. Scott

Brisbane, Queensland, Australia... The Square Dancing Society of Queensland has about 600 dancers and callers active thruout the state. They have their own television program shown fortnightly in Brisbane and plans include a South Pacific Square Dance Jamboree on Heron Island on the Great Barrier Reef.

—G. Rigby

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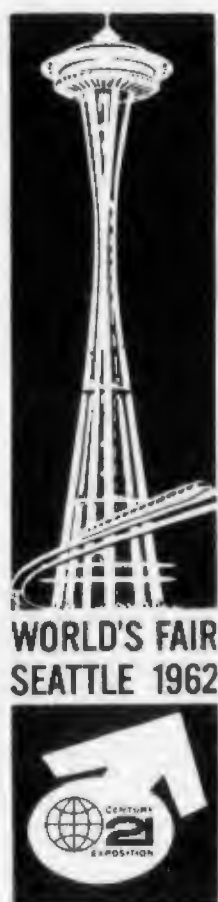
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ROUND DANCE RATINGS

Delaware Valley Round Dance Teachers' Association in the New Jersey-Pennsylvania area has devised a round dance evaluation method on dances presented at various functions attended by their members, such as institutes and large festivals. They meet 4 times yearly for this purpose. Members are asked to mark their list of dances 4 points for Excellent, 3 for Good, 2 for Mediocre, 1 for Poor, 0 for Not Worthy of Consideration and X, Do Not Know So Cannot Judge. They have two cate-

gories in which to judge, for General Use and for Round Dance Clubs.

At the November 1 meeting, results to that time were as follows, in descending order: Pazzo Pazzo, When Lights are Low, Vien Vien, Sunny Waltz, Blue Hour, Clarinet Capers in the top half of the category for square dancers. For round dance clubs, also in descending order: Mean to Me, Terry Theme, I'll See You in My Dreams, My Kind of Gal, Yogi, When Lights are Low and Vien Vien in the top half.



Al Brundage

Les Gotcher

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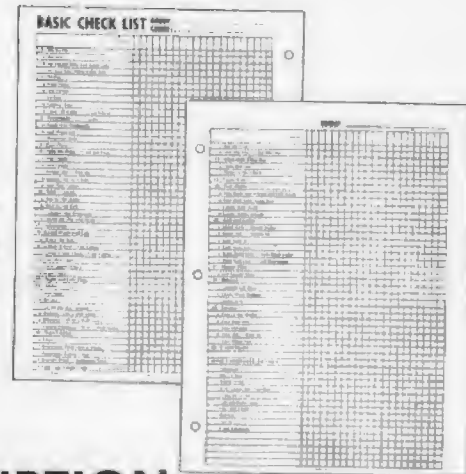
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A PLACE FOR EVERYONE

By Dick Steele — Lexington, Mass

IN ANSWER TO THE OFTEN-ASKED QUESTION, "After beginner class — where do we go?" my wife and I have come up with a method which works very well here in our community. We have carried on this type of operation for a number of years now and find that it meets the need of square dancers of all levels.

Here is how it works. We have four graduated *levels* of groups here: Beginner, Intermediate, Advanced and "Hot Shots." Each group on one of the levels meets twice a month and between September and June, the dancing season, we squeeze in about 16 extra meetings. These meetings are all lessons or workshops.

The Beginner group is obvious. These are brand new people coming into a fall class for the first time. The next season these dancers are advanced to the Intermediate group, the next level forward. Sometimes some of the dancers skip this level and move right into the Advanced group because they have stepped out a lot in other clubs and have done more than the usual amount of dancing.

The Advanced group receives the Intermediates of the previous season. Where do they go from there? The Hot Shots were formed to accommodate the club level dancers who have been thru the Advanced group more than once and wish walkthrus only on new basics.

We encourage the dancers to visit other dances and if questioned we try to keep them informed on which of the neighboring dances will be about at their level so that they will be the most comfortable and happy dancing there.

The set-up as we have it in this manner has worked very well with this deliberate grading. The idea was the result of seeing what was happening all around, with clubs trying to incorporate new dancers with 10, 12 or 16 lessons behind them, into a group with years of square dancing experience. The usual result was loss of members from both ends of the scale.

The over-all name for our groups is Lexington Minute Men. We almost formed a club a few years back, but it was voted down as they preferred to continue with the "group level" procedure as it had developed.

Editor's Note: We have a discussion on the word "level" in the indoctrination section of this issue (pg. 17). Regardless of the names attached to these "degrees," Caller Steele's plan is an excellent one to study.

ROUND DANCE TEACHING HELPS FOR SQUARE DANCE CALLERS

By Les Roberts — Portland, Ore.

WE HAVE BEEN INTERESTED for some time in a new approach for better round dance programs at square dances. It seemed to us that we were just spinning our wheels when we were conducting round dance classes under the adult education program here in Portland. The reason was that the callers in this area were turning out more square dancers from their new classes than we were turning out round dancers. Our back-log of new applicants for round dance instruction was growing larger and larger as a result of this situation. It became quite apparent to us that the only remedy was to have the callers themselves teach the basics of two-stepping and waltzing to their own classes.

It is some two years that we have been following thru on this approach and it is beginning to bear fruit. This season the Northwest Callers' Association has seven new round dance classes for square dancers at square dance level. These are being conducted solely by callers.

For the callers to be most successful at teaching rounds, we suggest that they teach their own dancers the round dance basics of how to make a two-step turn, how to make a correct waltz turn both left and right, how to do a grapevine and so on with the other basics essential to successful round dancing.

There is more than just being a good teacher. *Enthusiasm for what you are about to teach is most necessary.* Another very important point in teaching a round dance is to establish the correct direction and position. These are the small but vital points that the caller can stress in his instruction.

In our area each caller and his taw get an opportunity to teach a round dance at every meeting of the callers' association. One couple will teach a mixer and the next couple will teach a new round dance. We give them help on points that may have been overlooked, such as direction, position — and very importantly — “cueing,” by precept and example. Questions are encouraged and we do our best to give explicit answers. We think that we are on the right track as the round dance activity is thriving here and most square dancers are also interested and capable dancers of rounds.

LOOK AHEAD

By Eloise West

(Excerpts from an article in *Northern Junket*, based upon a talk presented at the Northeastern Conference of Folk and Square Dance Callers, Teachers & Leaders in Massachusetts)

AFTER 17 YEARS of square dancing and 11 years of calling, my husband and I have noticed a change in the dancing which has greatly disturbed us. Instead of being a form of recreation for anyone to enjoy, square dancing has become a type of athletic activity for those who are especially trained in the field.

A specific criticism of present-day square dancing is the use of many non-directional calls. Most of these are made up of a series of basic figures that would be perfectly intelligible if pattered through, but are completely confusing otherwise. The caller who watches his floor fall apart is caught between keeping with the music and frantically adhering to the rhymed patter. The ability to abandon the singing call and switch immediately to prompting through the rest of the record will often be all that is needed to keep the floor going. This gives the dancers confidence and cues the marginal dancers through the pattern without annoying the more experienced with another walk-through.

Very noticeable is the lack of sociability during the dancing. There is only time to trot around the ring as fast as possible, like a troop of liberty horses performing to the



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crack of the whip, with frowns and impatient snapping of fingers for each mistake. Dancing is supposed to be a social activity and square dancing the most social of all.

"Dancing is joy in motion." The joy of moving to rhythm is built into all of us and is the best ally a caller has in making friends for square dancing. Most of us call with the beat of the music. I suggest that you also learn to call with the phrase. This means the ability to fit the figures to the 4 or 8 bar pattern of the music, beginning with the start of the phrase and completing the figure at its satisfying close.

The joy of familiarity is being overlooked. Let's keep our classic dances alive! They survived the years because they have a satisfying combination of figures and music and because they are fun to do. There are also many fine dances of one or two seasons ago that are much too good to be forgotten. If each caller will make a deliberate policy of sprinkling his programs with the best from the past, the pleasure of dancing these old

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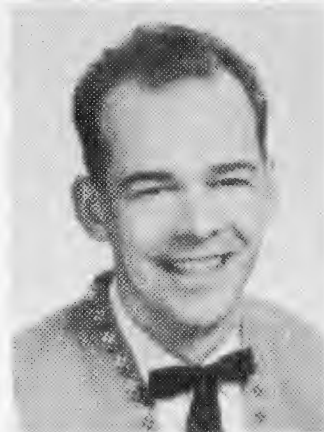
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friends will hold many dancers who might otherwise get discouraged.

My last suggestion is to seek the joy of self-improvement. This is very evident in the beginning caller who is working hard to master the art. The results are evident in the enthusiasm of his dancers and their amused tolerance of his many mistakes. This joy I particularly recommend to the caller who has already established a reputation and a sizeable following. Don't sit down to rest on your achievements. You will find that those who are still working will pass you by. Don't try to hold your dancers through personal loyalty. Merit their respect by your own growth. Don't be afraid to create your own dances. Take the best of the lovely new figures, mix them with the basics in a flowing and danceable sequence, set them to fine music, call them on the phrase in the New England manner and you will have dances that will make you in demand as long as you can totter up to the mike.



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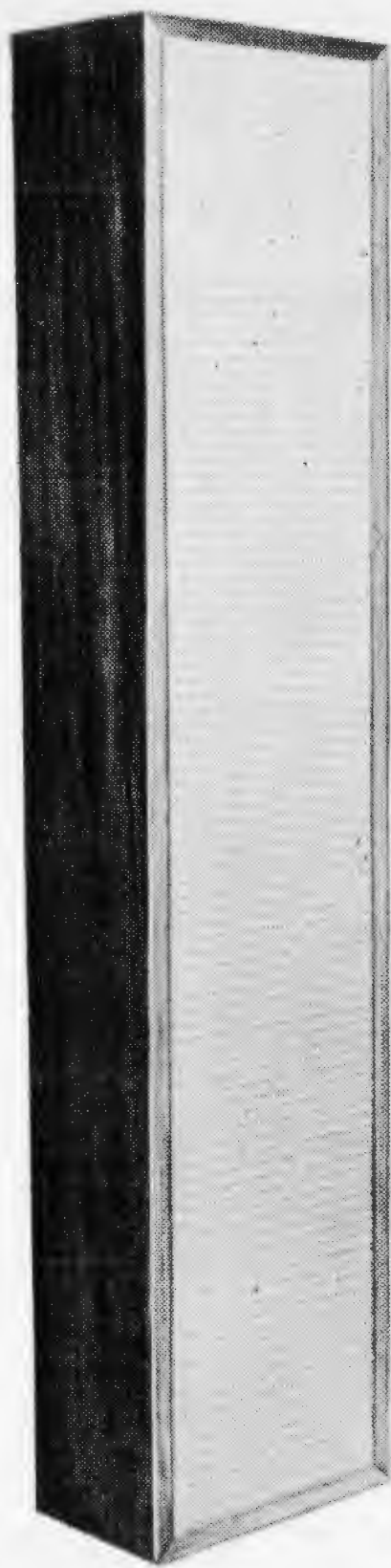
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BRAND NEW CONVENTION

The first annual Western States Square Dance Convention, a newcomer to the growing list of area conventions, is slated for the week-end of May 24, 25, 26, 1962. Hosting city for the initial event, which will cover all of the Western States, will be Las Vegas, Nevada.

Scene of the activity will be the beautiful Las Vegas Convention Center. The three days will be filled with squares, rounds, panels, workshops, fashion shows and many special features. For registration forms write to P.O.

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The Marshall McIntyres, Fashion Chairmen of the 11th National Square Dance Convention in Miami Beach, Fla., June 14-16, 1962, are paging models to appear in the Convention Fashion Show. They need models, dresses, men's and childrens' wear. Models are needed to show their own creations. Those interested may write the McIntyres at 3450 N.W. 79th St., Miami 47, Fla.

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The CALLER OF THE MONTH



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CALLER OF THE MONTH

Johnny Schultz — Phoenix, Ariz.

IT'S BEEN MUSIC all the way with Johnny Schultz, one of the busiest callers and most prolific writers of calls in the activity. When he was only eight, Johnny played with a family band on a 15-minute radio spot in Nampa, Ida., being accomplished with several instruments. At 14, he and his brother had a 5-piece dance band in Elko, Nev. Since Johnny moved to Phoenix he has played with the Cecil Terry and Johnny Balmer orchestras. He now plays guitar and bass, mainly with the Jerry Jacka Trio which accompanies his calling on Old Timer records.

Because of an injury in World War II, Johnny wears an artificial limb and owns and operates his own business in prosthetics. He had always been so busy playing in the band he hadn't had time to dance but his move to Arizona changed all that, introducing him to square dancing which gave him another outlet for his tremendous vitality. In 1947 Johnny called his first square dance; in 1951 he *wrote* his first square dance, Putty Tat Square. This was the first in a series of hits such as Lookin' Back, Truck Stop, Poor Boy and, most recently, Wheels. Of 33 recordings he has made, only four were *not* written by him.

Johnny teaches four and five square dance

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classes each week, has worked with both children and adults. He organized and taught the Hi-Lo Wheel Chair Squares, a project which gave him much gratification. Johnny has made several calling tours, has called at many area affairs and has several clubs for which he calls regularly. He is currently president of the Valley of the Sun Square Dance Organization.

Keeping the musical idea in the family, Johnny is married to a girl named Bee who plays the organ and sings with him, too, on occasion. Theirs is a rewarding life.

CONVENTION TEEN ACTIVITY

Attention of teen age square dancers is directed to the Youth Program that is being considered for the 11th National Square Dance Convention on June 14-16, 1962, in Miami Beach, Fla. It is planned to have teen age callers and M.C.'s at the dances for the young folks. It is necessary, however, to know if a complete Youth Program would appeal to junior dancers, so they are asked to register early. If the response is favorable the committees will proceed with their plans and they

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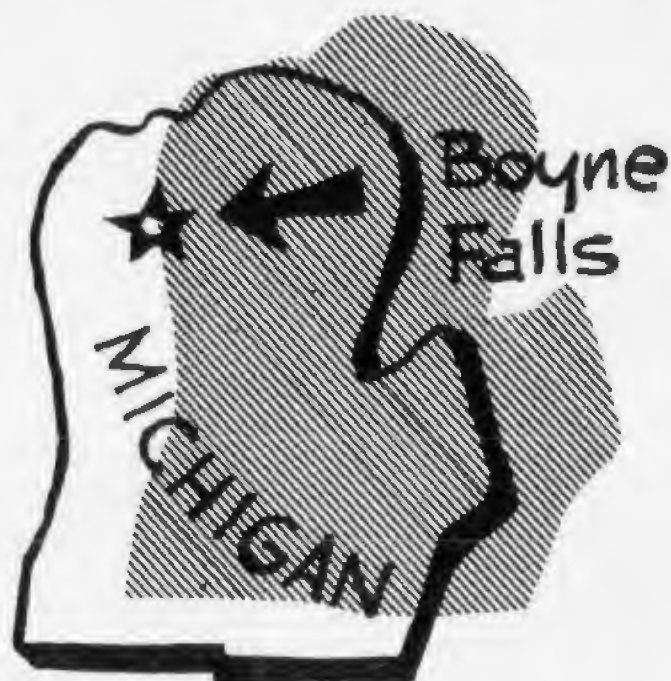
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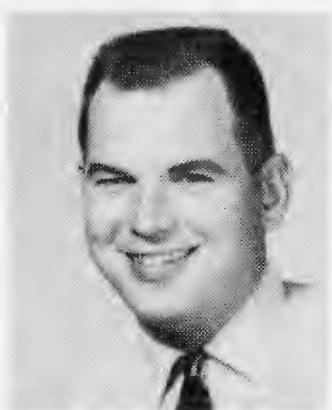
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By Lillian Buysens, Saginaw, Michigan

Ever felt responsible for "goofing up" a square? Felt like putting on your togs and leaving then and there?

By now, as you are more "advanced," it's easy to forget
Just how those new beginners feel each time they form a set.
Time was you'd give your good right arm to know it from your left;
To respond within split seconds to the caller's calls so deft.
In thinking these things over, DO resolve that at each dance
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From a background of dance training for Ginger and athletics for Lou, the Browns emerged into square dancing in 1946. At a time when contras were little known in other areas, they organized the Contraband — to “smuggle” contras out of New England. Ginger did the choreography and directed. Thru the years their exhibitions have been seen at several International Festivals and area and National Conventions.

Lou and Ginger danced 11 years before writing a round dance. Then Gingerbred “just happened” and Linda followed. Their latest, Rhumba Di Roma, was written in three days when they needed a new round to teach at a festival.

At present the Browns teach three beginner classes and are round dance leaders for three clubs. In selecting a round to teach they make two demands: good music, well-orchestrated, that “makes you want to dance”; choreography that flows, fits the music and does not fight body mechanics. They feel they owe their

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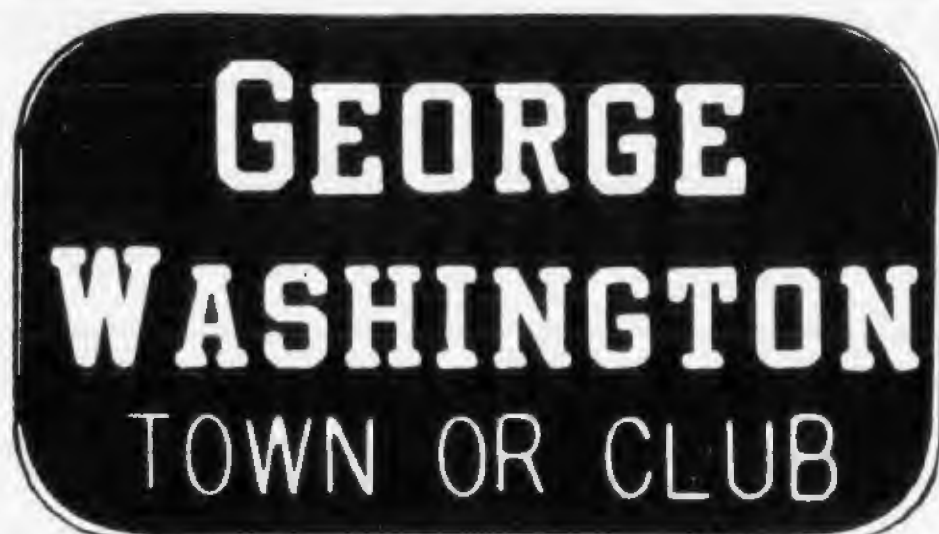
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dancers a duty not to clutter up their heads with routines for routines' sake.

Lou and Ginger have a son Lee, 15, who is already a fine dancer. They have served at many square and round dance institutes. They give credit to the counsel of the Bruce Johnsons, Ed Gilmore, Pappy and Dorothy Shaw and the Manning Smiths.

The Browns helped found the Atlantic Convention helped develop the Eastern District Square and Round Dance Assn. Today they work with EDSARDA as delegates and teach-

ers; serve on the Round Dance Screening Committee which selects and recommends rounds for teaching in EDSARDA clubs.

—Betsy Landick

11TH NATIONAL CONVENTION

Dancers in Miami and Miami Beach Fla., are delighted to be acting as hosts for the 11th National Square Dance Convention on June 14-16, 1962. Chairman Harry Moore has extended every effort to find the most suitable committees to get the ball rolling. Serving on the Executive Committee is Jack Woody,

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HAPPY NEW YEAR

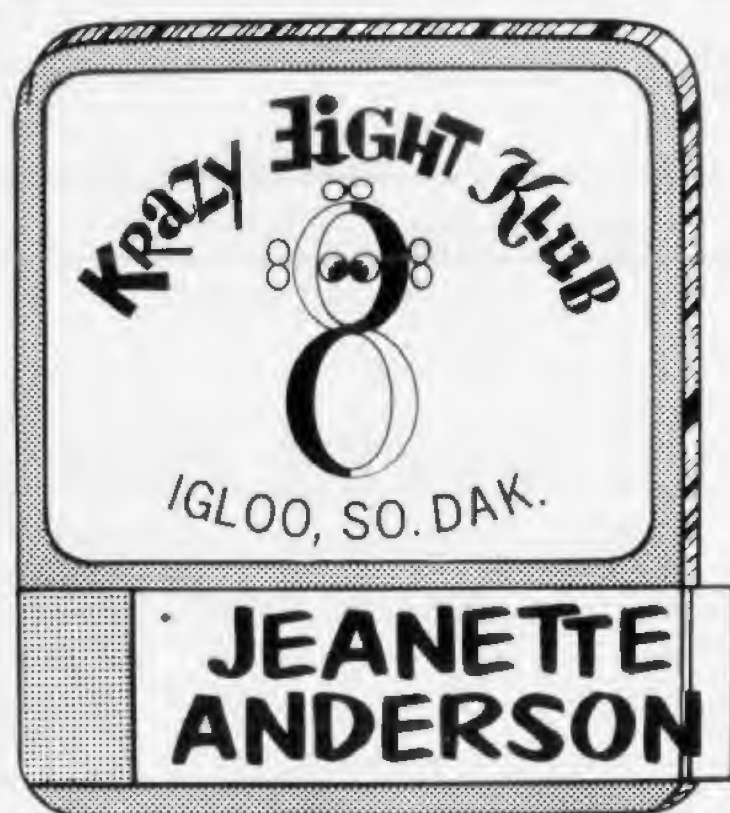
by Bob and Helen Metzfeld
of the Taws & Paws Square Dance Club,
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A fresh new year is now at hand
as on this square dance floor we stand.

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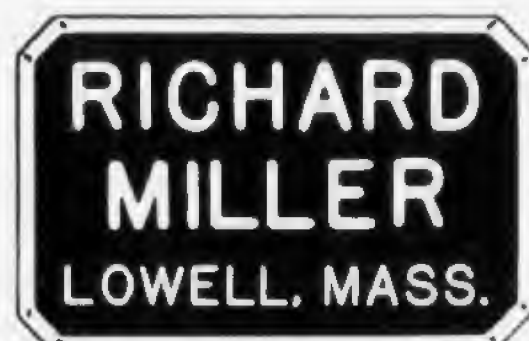
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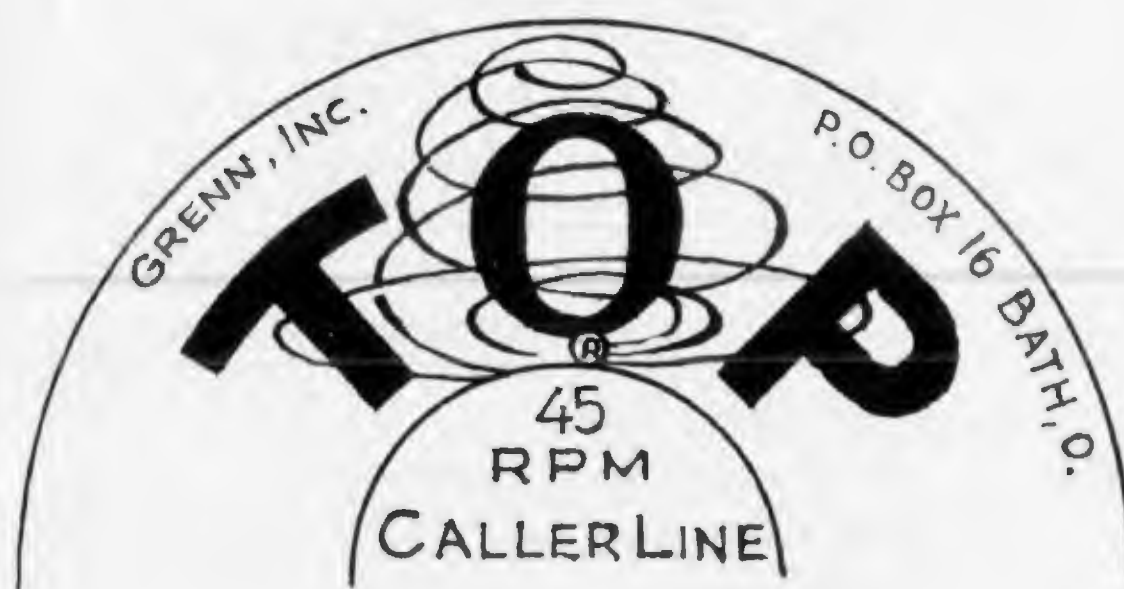
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★ SKIPPING ALONG — Sets in Order F 117 *

Key: G **Tempo:** 128
Caller: Johnny LeClair **Range:** High HB
Music: 6/8 March Low LB
Instruments: Piano, Accordion, Flutes, Guitar, Clarinets, Bass

Synopsis: Complete call printed in Workshop
Comment: The music has a light "Italian" flavor. The dance is a four times thru and fast moving figure that uses conventional patterns. Timing is excellent. Calling is very clear.

Rating — S.I.O.

HAVING A WONDERFUL TIME — MacGregor 8965

Key: F **Tempo:** 132
Caller: Bob Van Antwerp **Range:** High HC
Music: 2/4 Western Swing Low LC
Instruments: Guitar, Accordion, Drums, Banjo, Guitar, Piano, Bass

Synopsis: (Break) Heads forward and back—cross trail—turn back—cross trail around one—square thru $\frac{3}{4}$ — split two, round one — cross trail around one—U turn back, left allemande—promenade. (Figure) Heads half square thru —do sa do to an ocean wave—balance—swing right—balance again—box the gnat—square thru $\frac{3}{4}$ —turn partner left—corner do sa do then swing—promenade.

Comment: Music is good and has a lively tempo. Dance is quite busy, close timed and allows very little recovery time. Bob's calling is exceptionally clear.

Rating ☆

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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

WHEN THE WORK'S ALL DONE

THIS FALL — Aqua 45-126

Key: D

Caller: Vernon Hutton

Music: 2/4 Western

Tempo: 127

Range: High HE

Low LD

Instruments: Violin, Piano, Drums, Guitar, Bass

Synopsis: (Break) Allemande—do sa do—gents star right across—swing—star back home—swing—promenade. (Figure A) Heads promenade half way—right and left thru—allemande corner—allemande (R) partner—corner box the flea—promenade. (Figure B) Ladies promenade—swing partner—gents star across—swing—star home—swing—promenade.

Comment: Recording in a high key. Features yodelling during all promenades (8 measures). Dances better when right hand stars are changed to left hand stars. Calling is clear. Rating ☆

LITTLE JOE, THE WRANGLER — Lightning S 703

Key: D

Caller: Buzz Brown

Music: 2/4 Western

Tempo: 126

Range: High HB

Low LD

Instruments: Guitars, Drums, Bass, Violin

Synopsis: (Break) Allemande—do sa do—circle left—allemande—promenade—swing. (Figure) Heads promenade half—sides square thru $\frac{3}{4}$ —sides wheel around and four ladies chain—heads cross trail—swing corner—allemande—weave ring—promenade—swing.

Comment: Music is good. Words fit music and should be easy to learn (well metered). The timing is quite close in the first half of the figure and some callers will have to adjust it to fit their groups. Buzz Brown's calling is easy to dance to. Rating ☆

BILLY BOY — Top 25024 *

Key: C

Caller: Dick Leger

Music: 2/4 Western Swing

Tempo: 128

Range: High HC

Low LC

Instruments: Piano, Banjo, Bass, Guitar, Violin

Synopsis: Complete call printed in Workshop

Comment: The tune is familiar and music is good. Dance patterns are easy but well timed and pater lends interest. Dick's calling is clear and danceable. Rating ☆☆

SAY SI SI — Top 25026

Key: B flat

Caller: Don Duffin

Music: 2/4 Jazz

Tempo: 130

Range: High HC

Low LC

Instruments: Guitar, Clarinet, Piano, Drums, Banjo, Bass.

Synopsis: (Break) Allemande—partner right—men star left, once around—partner right—corner left—go forward two (R & L) turn back one and turn by the right, full around—allemande—swing—promenade. (Figure) Ladies chain $\frac{3}{4}$ —heads right and left thru—star thru—right and left thru—substitute—right and left thru—substitute—star thru—back out, circle right—allemande—promenade.

Comment: Music is good and has a lively swing. Call has far more words than are in original

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song. However, it should be easy to learn to call. The whole dance is fast and close timed and the figure is exceptionally so. Groups that are used to dancing to "clip" timing will enjoy it. Rating ☆

FOOLIN' AROUND — Top 25023

Caller: Gloria Rios
Music: 2/4 Western
Tempo: 127
Range: High HC
Low LD

Instruments: Piano, Drums, Bass, Guitar,
Clarinet

Synopsis: (Break) Allemande—do sa do—men star left—partner star twirl—allemande—grand right and left—partner box the gnat—pull by allemande—do sa do—promenade home—swing. (Figure) Ladies chain—side ladies chain back—heads promenade $\frac{3}{4}$ —go thru sides—star thru—cross trail—corner allemande—turn partner right—corner box the flea—promenade.
Comment: Dance is close timed with break almost too busy for comfortable dancing. Music is quite usable and callers can adjust dance to suit. Gloria's calling is clear. Rating ☆

DOODLE-DE-DOO—Grenn 14021

Key: F
Caller: Earl Johnston
Music: 2/4 Jazz
Tempo: 127
Range: High HC
Low LC

Instruments: Piano, Clarinet, Drums, Bass,
Banjo

Synopsis: (Break) Allemande—right and left to a thar star—shoot star to second girl and star again—shoot star to right and left grand—do sa do—promenade. (Figure) Ladies promenade—partner box the gnat—men star left—partner catch all eight—corner do sa do—see saw partner—swing corner—promenade.
Comment: Tune is bouncy and call is wordy. Dance patterns are well timed but fast. Earl's calling is clear and danceable. Rating ☆☆

BLUE RIDGE MOUNTAIN BLUES — MacGregor 8955 *

Key: E flat
Caller: Fenton Jones
Music: 2/4 Western Swing
Tempo: 126
Range: High HC
Low LC

Instruments: Accordion, Guitar, Drums, Bass,
Banjo, Piano

Synopsis: Complete call printed in Workshop
Comment: Tune is simple and easy to sing. Dance is well timed and standard. Music is good and Jonesy's calling is exceptionally clear. Rating ☆☆

SOMEBODY STOLE MY GAL — Top 25025

Key: C
Caller: Ed Michl
Music: 2/4 Jazz
Tempo: 128
Range: High HC
Low LD

Instruments: Banjo Clarinet, Piano, Drums,
Bass, Guitar

Synopsis: (Break) Allemande, catch all eight—four ladies chain—chain back to a do paso—gents star, once around—allemande—weave ring—promenade. (Figure) Allemande—do sa do—heads square thru—with outside, right hand star—heads star left in center—pick up

corner—circle left—men left square thru—allemande—do sa do—promenade corner.

Comment: Music has nice swing. Dance patterns are interesting but must be called like a patter call to fit tune as there are far more words than are usually associated with this melody. Only six choruses are provided so middle break (or closer) must be omitted. Ed's calling is clear. Rating ☆

MEXICO — Blue Star 1589

Key: C

Tempo: 128

Caller: Andy Andrus

Range: High HB

Music: 2/4 Western

Low LD

Instruments: Piano, Violin, Drums, Bass, Guitar, Trumpet

Synopsis: (Figure) Allemande—swing—four ladies chain—heads square thru—with sides star twirl to a line—bend the line—forward and back—right and left thru—cross trail—turn partner left—swing right hand lady—promenade—swing. (Break) Do sa do corner—do sa do partner—circle left—swing partner—gents star right once around—corner allemande—grand right and left—do sa do—allemande—swing—promenade—swing.

Comment: Tune is an unfamiliar one and difficult to learn from the instrumental. The dance patterns are conventional and dancers can adjust to the timing with very little effort. Andy's calling is clear. Rating ☆

*** SQUARE DANCE BLUES — Lightning S 508 ***

Key: C sharp minor

Tempo: 121

Caller: Marvin Shilling

Range: High HC

Music: 2/4 Western Blues

Low LC

Instruments: Guitars, Drums, Bass, Violin

Synopsis: Complete call printed in Workshop

Comment: Tune is reminiscent of "St. James Infirmary" popular in the mid-twenties. Music is well played and subtle. Both the break and figure are well timed and quite danceable. The tempo is slow and increasing the speed slightly might be advisable. Calling is very clear. Rating ☆☆

THIS LAND IS YOUR LAND — Lightning S 1101

Key: D

Tempo: 126

Caller: Don Franklin

Range: High HA

Music: 2/4 Western

Low LA

Instruments: Guitars, Bass, Violin, Drums

Synopsis: (Break) Walk around corner—see saw partner—men star right, once around—allemande—do sa do—swing. (Figure) Allemande—right and left to thar star—shoot star, full around—corner all eight chain—four ladies chain—roll promenade—heads wheel around—right and left thru—cross trail—allemande—grand right and left—promenade.

Comment: Tune has an easy melody and is smooth but lacks excitement. Recorded in a lower than usual key, it will appeal to callers with low voices. Dance is well timed and quite danceable. Don's calling is clear. Rating ☆☆

Rating ☆☆

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Music: Guitar, Piano, Drums, Bass, Violin, Clarinet

Choreographers: Jean and Vaughn Parrish

Comment: Music features guitar and piano. This is a similar musical arrangement but a much easier dance routine than most of the other dances written to this same tune.

JESSIE POLKA — (flip side to above)

Music: Guitar, Piano, Drums, Bass, Clarinet

Comment: This is a re-recording of an old standard tune and dance routine. The steps are easy to master and the newer dancers and "non-round dancers" usually will participate. Music is adequate.

SAM'S SONG — MacGregor 8945

Music: Piano, Trumpet, Saxophone, Accordion, Drums, Bass, Vibes

Choreographers: Scotty and Doris Garrett

Comment: Music is quite danceable and the routine uses a not too difficult pattern with several parts repeating. Some parts have a "soft shoe" feel.

MY SOUTHERN BELLE — (flip side to above)

Choreographers: Nita and Bob Ward

Comment: Tune is "Tennessee Waltz." The routine is a very easy but fast moving waltz pattern.

MOZART WALTZ — Grenn 14032

Music: Violins, Piano, Drums, Bass, Trumpet

Choreographers: Joan 'n Johnnie Johnson

Comment: Music has a light Viennese feeling and dance is a very easy, fast moving waltz routine.

SMOOTHIE — (flip side to above)

Music: Saxophones, Piano, Drums, Bass, Trumpet

Choreographers: Johnny and Charlotte Davis

Comment: Tune is "You're an Old Smoothie" and is well played at a lively tempo. The dance uses standard two-step patterns in an easy 32 measure routine.

RED ROBIN — Grenn 14033

Music: Trumpets, Saxophones, Drums, Bass, Piano

Choreographers: Lucille and Andy Hall

Comment: Tune is "When the Red, Red Robin Comes Bob, Bob, Bobbin Along." Music is lively and well played. Routine is a 32 measure dance with several parts repeating. An unusual maneuver to "reverse" Varsouvienne position is used.

ENCHANTED WALTZ — (flip side to above)

Music: Violins, Saxophone, Drums, Bass, Piano, Trumpet

Choreographers: Irene and Bill Hart

Comment: Tune is "Was It a Dream?" The dance uses a 32 measure pattern with first 8 repeating. Routine uses a box waltz to a dip and

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maneuver. Dance is interesting and uses generally standard routines.

PAPER DOLL — Sets in Order X 3126

Music: Piano, Guitar, Trumpet, Drums, Bass, Accordion

Choreographers: Jim and Ginny Brooks

Comment: A lively, fast moving dance to shuffle rhythm. The routine is easy enough for the newer dancer but lively enough to appeal to the more experienced.

LAVENDER WALTZ — (flip side to above)

Music: Clarinets, Piano, Accordion, Saxophone, Guitar, Vibes

Choreographers: Adel and Emil Leords

Comment: Music is quite danceable. The routine is a medium speed waltz. It will offer a little challenge to newer dancers but the dance is "different" enough to appeal to all.

WALKIN' AT SUNDOWN — Windsor 4672

Music: Trumpets, Saxophones, Piano, Guitar, Bass, Clarinet, Trombone, Drums

Choreographer: Ben Highburger

Comment: Tune is "At Sundown." Music is full and is quite danceable. The routine is not difficult but is "different" with the use of modified grapevine figures. Dance is 32 measures with first 8 repeating. Most parts are standard routines.

SAMBA SIMPATICA — (flip side to above)

Music: Trumpets, Piano, Drums, Flute, Rhythm Devices

Choreographer: Buzz Glass

Comment: A fast samba routine using a basic samba step through most of dance (instructions suggest that those who wish may use a short, quick two-step).

DEEP PURPLE — Grenn 14034

Music: Trumpet, Saxophones, Bass, Piano, Drums

Choreographers: Nita and Manning Smith

Comment: The 32 measure routine has several "repeats" and is fast moving. The unusual use of side close, side close, side close cross patterns should make this dance interesting to all, yet newer dancers should be able to master it.

WALTZING ON THE MALL — (flip side to above)

Music: Violins, Trumpet, Saxophones, Bass, Piano, Drums

Choreographers: Marg and Wes Houchin

Comment: Music is pleasant and danceable. The routine is easy and quite standard.

THIS WE LIKED

The name for the column devoted to club news in the Cross Trail News of the Vancouver Island (Canada) Western Square Dance Assn., is, "Club Hubbub." Cute, huh?

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EXPERIMENTAL LAB



MORE THINGS can happen to folks from lines of four or three, as you've discovered. The *line* formation can change into a pattern of facing couples, a star or a circle, or it can simply alter its direction. In this month's *experiment* the movement effects a simple change of direction as you'll discover from the following description.

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

ENDS CROSS OVER — CENTERS TURN BACK

By Eddie Gaut, San Diego, California

From a line of three or four dancers facing the same direction, one person from the extreme end of each line will move forward and with the person coming from the right moving to the left and the person coming from left moving to the right (the person coming from the right will cross in front), the two will end at opposite ends of the same line and will have changed their facing direction. The person, or persons, in the center of the line will simply do a U turn back in place to rejoin the line.

Watching the action, the four dancers are in a line with two men together and two ladies together (1) as they might be in any number of fairly familiar dances. On the command the end two dancers move forward and cross past each other (2), virtually effecting a cross trail and moving to the opposite end of the same line (3) as the center couples turn individually to reform the line (4). Operating from a line of three, the movement would accomplish approximately the same result as the traditional "Single Bow Knot."

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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